

C A L I F O R N I A

DEC 30 1942

architecture

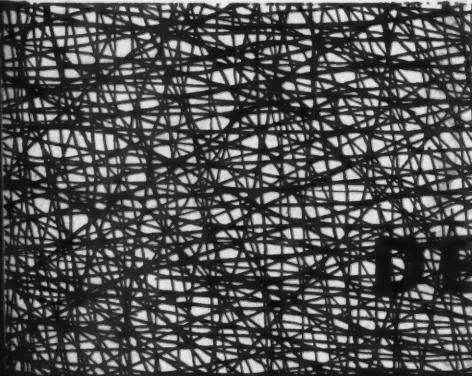
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Dec.
1942

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NEW WORLD
DEMOCRACY

HENRY
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DECEMBER

VALLEJO

WAR HOUSING CASE HISTORY

1942

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the weight of
their arms
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battle against
oppression . . .
the Minute Men
of 1942 are
on their way
to complete and
lasting victory . . .



Christmas 1942

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The fifty-six words which appear in quotation below were written by D. W. Robertson, Chairman of the Board of the Westinghouse Electric & Manufacturing Company, and appeared as a supplement to that firm's 1942 calendar . . . and are herewith pre-empted and given the "honor spot" on this page:

"I would like to see all of us rededicate ourselves to our country's cause and say, with Adams, Franklin, Jefferson, and the others who founded it: ' . . . we mutually pledge to each other our lives, our fortunes, and our sacred honor' . . . and from this time henceforth we are not business men, consumers, capitalists, or employees, but citizens."

Let us be citizens—true, loyal, helpful citizens—trusting in the Great Creator's Divine Light to guide us through these chaotic years of struggle, of treachery, of hatred, of intrigue, of distrust. And while we here at the home front are playing the game of loyal citizens, while we are feasting at this Christmas time, enjoying our loved ones, laughing at a baby's pranks, or sitting at a table enjoying turkey and sauce, Tom and Jerries, candies and fresh fruits—luxuries we are still able to get—**WHAT OF THOSE IN THE COMBAT FORCES?**

What are they eating? What are they doing? Christmas on the battlefield does not mean pleasure, nor feasting, nor loved ones near. IT MEANS HELL—flying, shrieking, screaming HELL! There will be no cessation of combat. There will be no Christmas stocking, nor peaceful solitude. Those yellow devils and Hitler heifers have no thought of Christmas. Their desire is only to slaughter and to conquer.

If you want to be a loyal citizen; if you want to rededicate yourself to the cause of Liberty—to the cause for which our great Nation was founded and built—then wake up. Cut out petty arguments and get into line. Throw off your selfishness and greediness; stop jangling and wrangling over things of no consequence to the war effort. Hold up your pride and defend your every liberty by getting into this "home front combat." Serve faithfully those boys who are dying this Christmas Day for you, Mr., Mrs., and Miss America, just the same as the Great Nazarine died for you centuries ago.

Rededicate your every effort toward winning this war. It is your war just the same as it is mine. Dig deep, you fellows and girls who are drawing down those fat overtime checks; dig down deep—take two-thirds of your overtime and pay it out in war bonds, so that you and your loved ones may continue to enjoy the freedom you have known. Get in line, America. Serve by LEND-SAVE and help our fighting forces keep those killers from our shores.

The payroll of Robert P. Case, Electrical Contractor, on F.W.A Project WAh D-Cal. 4251, San Diego, from September 17 to December 2, inclusive, totaled \$20,781.63, of which workmen invested \$4,260.80 in war bonds—20.5 per cent of the total! September 17 through 23 the total payroll was \$1,751.98, of which \$431.25 was invested in bonds (24.61%); September 24 through 30 the payroll total was \$1,746.11, of which \$543.50 was invested in bonds (31.12%); October 1 through 28 the payroll was \$8,072.06 and bond purchases totaled \$1,279.80 (15.84%); and from October 29 through December 2 the payroll was \$9,211.48 and bond purchases totaled \$2,006.25 (21.77%).

Robert P. Case is genuinely proud of the Treasury Department Award of the coveted Treasury "T" appearing on its banners and flags.

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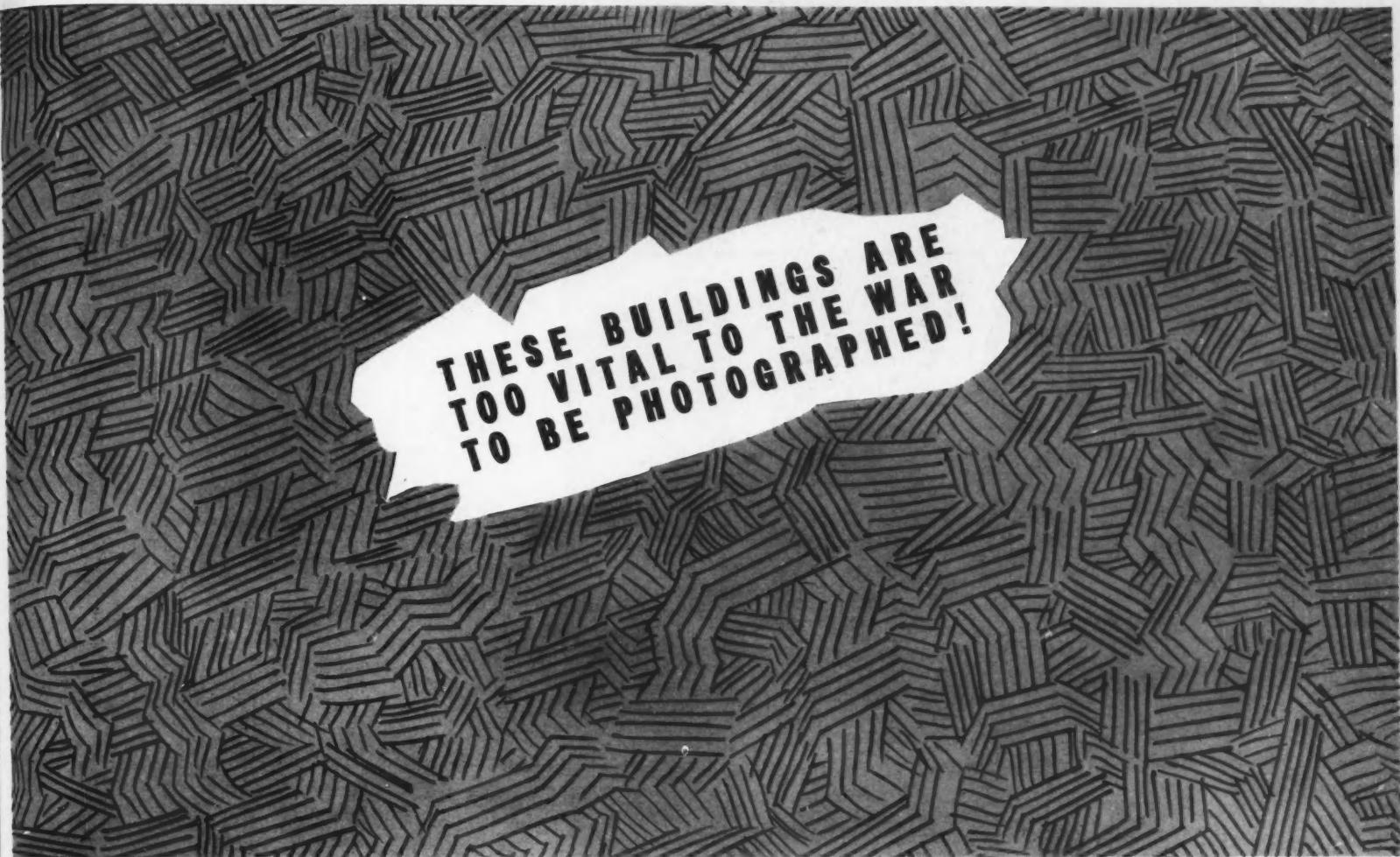
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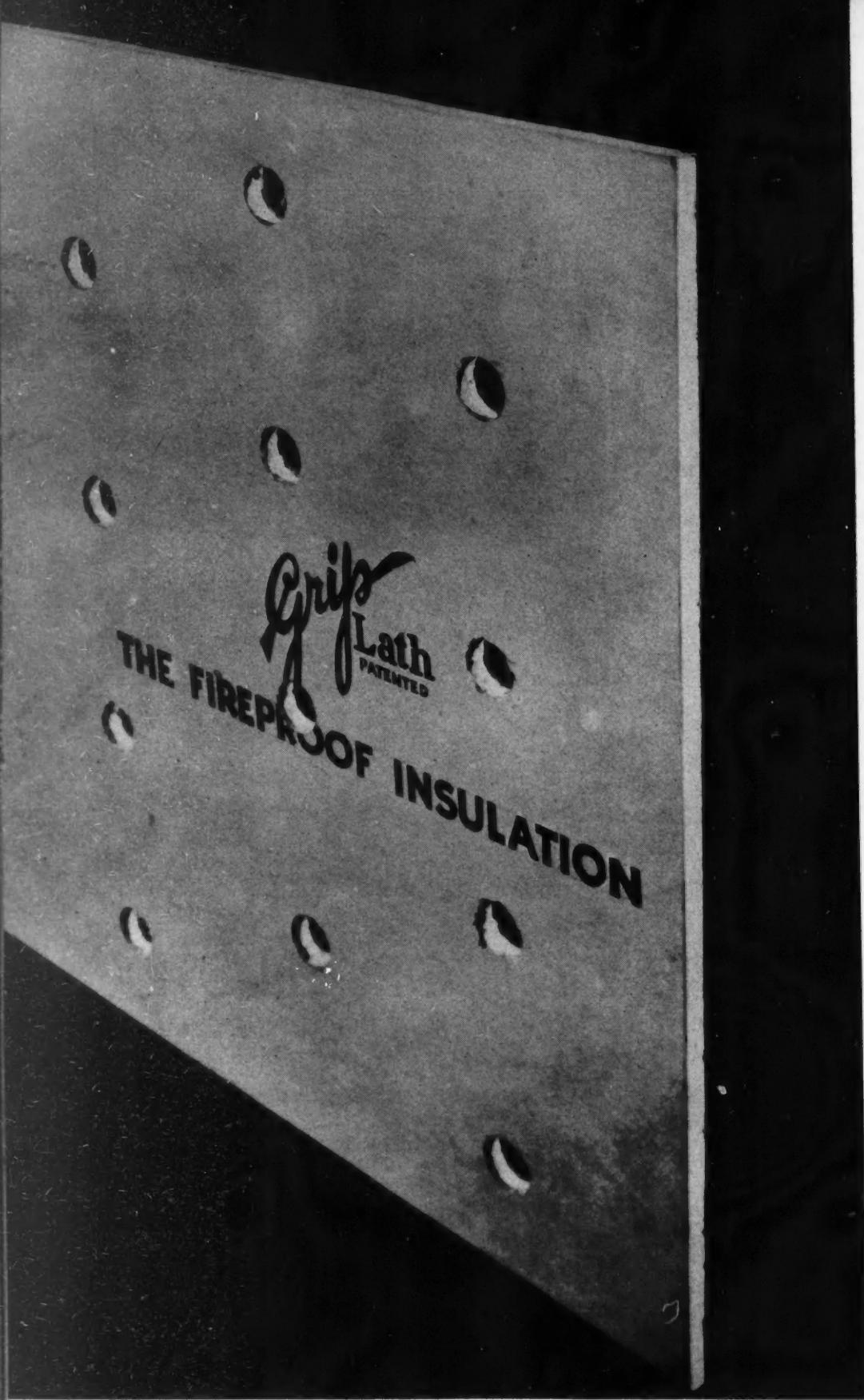
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THE WAR AND YOUR JOB

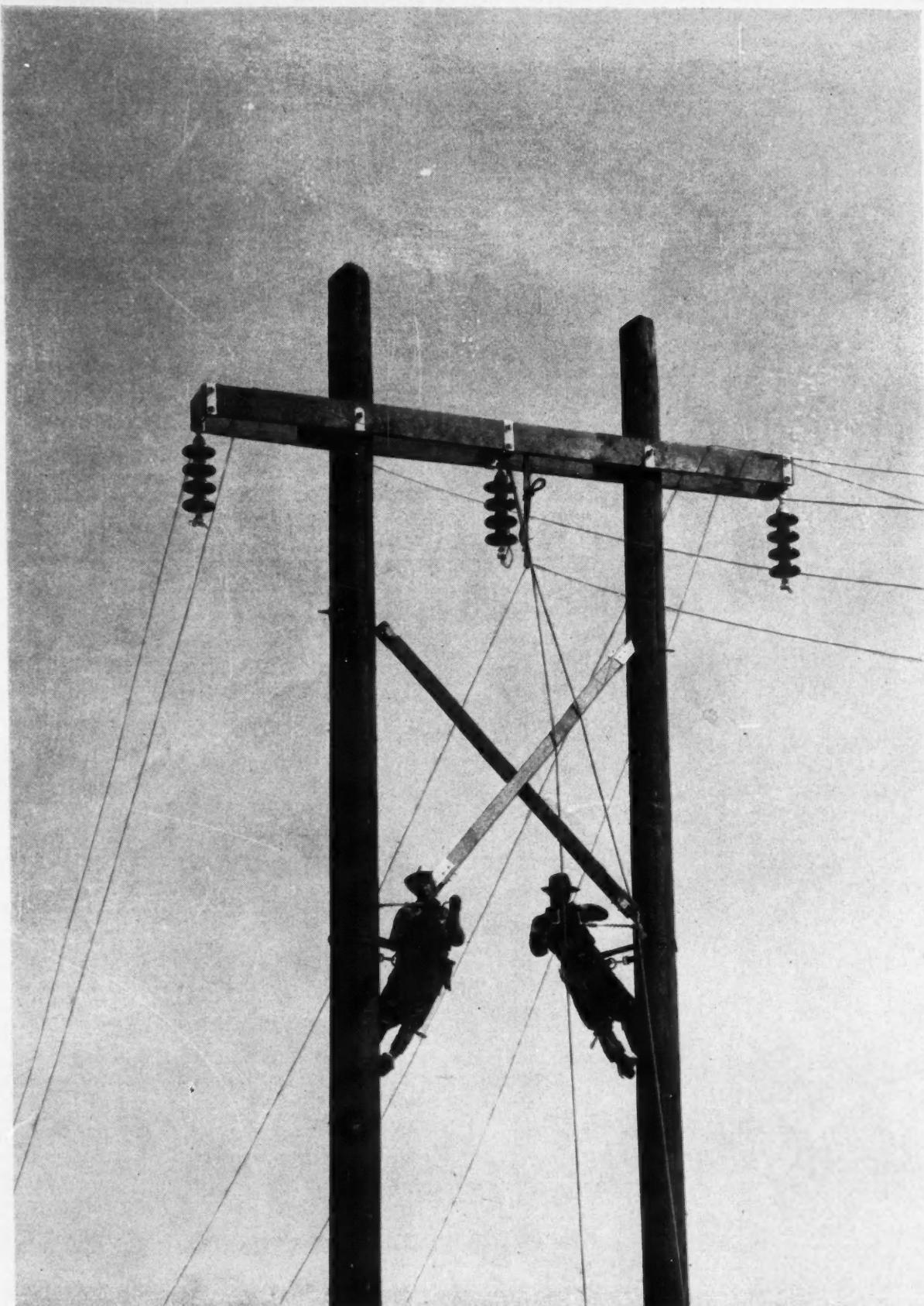
THE MEN who are manning the "ears" of our coastal defenses—one of the most important jobs in the armed services—have become experts in a highly technical task in an amazingly short time. The war demanded their best efforts . . . and got them! Our job is to provide building materials for war construction . . . to see that it is available when and where it is needed. How well we perform is the measure of our war effort. Your job, too, bears on the entire problem of winning the war—war demands your best efforts . . . and ours.

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you do has an
effect on
when the war
will be won!*

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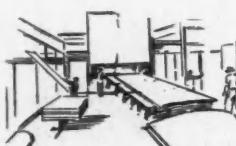
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SIGNED WITH THEIR HONOR, James Aldridge (Little, Brown & Co.; \$2.50)—*Signed With Their Honor* is the *Farewell to Arms* of the Italo-Greek campaign. The difference is that "Farewell" was written by Ernest Hemingway, and *Signed With Their Honor* was written by James Aldridge. True, Aldridge does his best to reduce the difference to a zero. He imitates Hemingway as a small boy imitates his baseball hero. Or perhaps not quite that. Aldridge is no small boy. Perhaps I should say that he is a young man who has not cast aside his boyhood habit of imitation. Aldridge, an Australian war correspondent in his early twenties, has a keen mind and a challenging attitude. He doesn't need to imitate anyone. He has plenty of what it takes, and no doubt he will presently find his own manner and stand on his own feet.

Signed With Their Honor has a typical Hemingway hero—brooding, conscientious, reliable, joyless; the sort of guy who can take drunks home and be very patient with them. He is a little dated now—he belonged to the late twenties, when everybody should have just one more drink because we were a lost generation anyway. We were having the time of our lives, of course, but a sentimental literary eccentric called us a lost generation, so we had to live up to the idea. It was like being tagged *It* by Elinor Glyn, back in the same era: good publicity but a hell of a responsibility.

So the lost generation survives to the forties in John Quayle, flight lieutenant in *Signed With Their Honor*. You've had nearly enough of him, and if he were all the book had to offer, you'd chuck it after the first twenty pages. Probably you'd send it to the U. S. O., where people get rid of all the books they don't like. But *Signed With Their Honor* has much more than a hero, and much more than a Greek heroine, Helen Stangou, who plays straight to the lost generation dialogue. It has accounts of air fights that scare you pink. Each fight is different from the others, each is recounted in specific detail that proves that as a correspondent Aldridge is well worth his credentials. Beyond this, there is a cumulative story of bungling, first in Greece, then in Crete; and finally there are about twenty pages of slaughtered criticism of the divine right, school tie, brass hat group in the British military service. You read it with guilty awareness of the group's American counterpart.

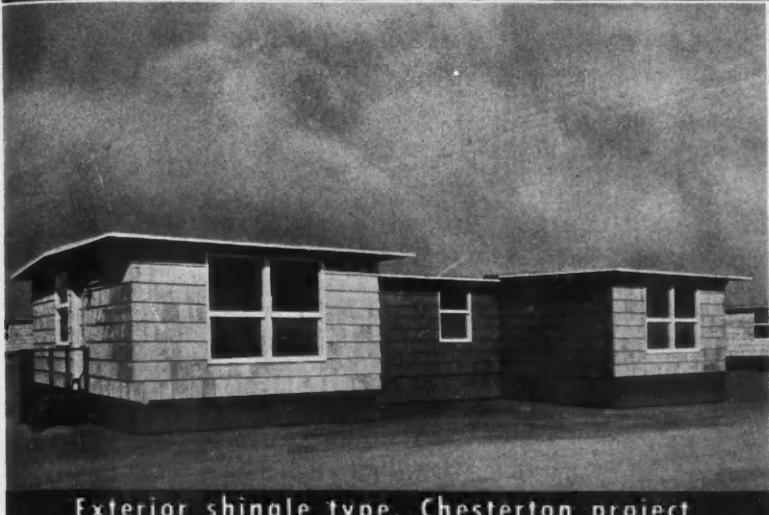
Events run so rapidly in this war that much of this criticism is, like the hero himself, slightly dated. The African campaign indicates that some, at least, of the evils have been corrected. It is also something to think about that in a dark blue period of the war—the middle of last summer—a fictional indictment of the military high command could be published. Imagine what would happen to a youthful German novelist who tried to publish an indictment of Hitler's intuition, and you get the picture.

Quayle, the hero, after seeing Greece lost and Crete lost through muddling, is ordered to save a fighter plane by flying it to Egypt. His Greek wife is left in Crete, a prisoner of the Germans. He has time now to put the parts of the picture together.

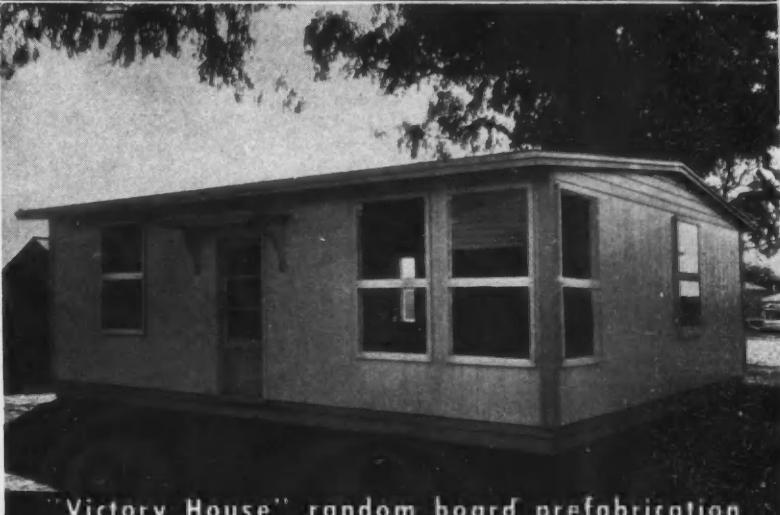
"Much as he had mistrusted the army hierarchy before, he mistrusted them more now. He mistrusted them completely. He did not look upon them as individuals any more but as a group who were incapable and inefficient as a whole . . . He knew that the leadership as a group were incapable of this thing, that they were not the proper group or individuals to run this thing, that they were not even part of it." Later, "He mistrusted the group he felt were misrunning it completely and utterly and with no feeling towards what it was all about. They treated it as a win if you can, but if you lose, well—too bad."

He sees a small group of British officers on a station platform, in expensive suede boots, perfectly tailored shorts, jackets with sleeves shortened to exactly the right degree. A trainload of Greek soldiers arrives, evacuated from the blood and fury of Greece, ready now to join the British forces. "Quayle heard one of the majors saying, Good God, what a bunch! . . . 'Who are they?' the colonel said. 'Greeks or something,' the smaller major said. 'Dirty looking lot.' 'Aren't they?' Quayle stood up violently and jammed his hands in his pockets and thought of the day he had seen the Greeks being led away to be shot for killing their officers. He (continued on page 44)

VERSATILE



Exterior shingle type. Chesterton project



"Victory House" random board prefabrication



Plywood dormitories. Vallejo project



Exterior plywood type. Pacific Beach



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THIS TIME AT VALLEJO

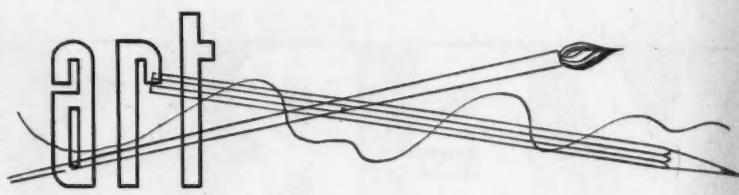
Again hundreds of hot water heaters manufactured by the United States Heater Company are being installed in a major war housing project . . . this time at Vallejo—the Chabot Acres project. More than 20,000 U. S. Heaters are being used on war housing projects in the West.

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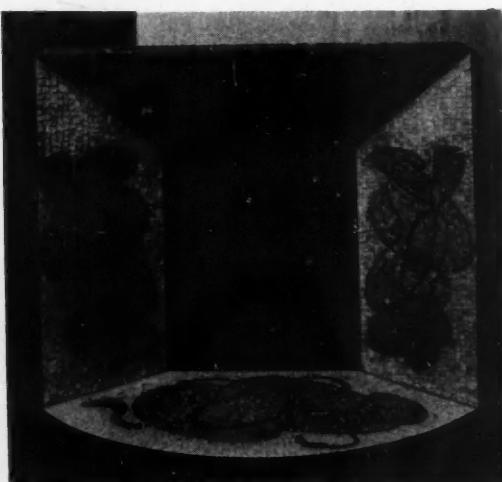
There are several separate currents, each with its own set of eddies, which form the main stream of art in San Francisco, and this month each of them is represented in one or more of the city's three large galleries; the range is from modern to maudlin, inclusive.

One of the eddies of modernism seems to be a worship of structural or mechanical forms; as if, in this day of mechanical contrivance, the artists, steeped for years in hand techniques and emotional withdrawal from crass commerce, had suddenly looked up from their pallettes and beheld power tools and modern machines and been hypnotized by what they saw. Taking a few tentative steps in this newly discovered world has brought to the few artists who have ventured a heady sense of discovery and has sometimes apparently paralyzed their critical faculties; so that each thing made with a power tool, every experiment in this unfamiliar direction, has the color and flavor of tremendous achievement. There is a tendency to glorify the result merely because the means are unfamiliar. Nevertheless, these artists are performing a service. They are the experimenters and pioneers. Conservative artists usually consolidate and amplify the gains made by the experimenters. They are concerned not so much with the discovery of new means as with the expert use of tools already discovered. Another group is instinctively reactionary. They are the followers of beaten paths, those who feel comfortable only in familiar surroundings. Conservatism is a title which can be made to cover everything from sound, traditional work to the most banal inanities. An exhibition which calls itself conservative but which seems distinctly on the reactionary side is the annual show put on by the Society for Sanity in Art at the California Palace of the Legion of Honor. Sanity in this case appears to be synonymous with representation; and unfortunately most of the representation in this show is on a calendar art level. Here and there are a few pleasing landscapes, competently done; William Ritschel's blue sea with gulls, called *Under Tropical Skies*; John Mason's small sketches of boats and shore; Duncan Gleason's stiff but accurate sailing ship, and other pictures, usually small and unpretentious, among them landscapes by Gleb Ilyin. But there is in this exhibit a great deal of inane sentimentality which the sculpture section, with the exception perhaps of the realistic *Kid* by E. Bruce Douglas, does nothing to counteract. The show is quite popular.

Clyde Magill's one-man show at the San Francisco Museum is good, sound, conservative painting with a feel for the structure of landscape. There are several small paintings of trees and grass, difficult to handle without mushiness, done with small brushstrokes which have definite structure as well as lightness. *Montara Cut* is one of several well-done larger landscapes.

The Women Artists' annual shows distinct modernist intentions with more than a touch of construction fever. The award for Best Piece of

(continued on page 18)



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Photograph by Julius Shulman

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thing we can to win this war . . .

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wayne whalen

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MUSIC

The art of Bach, centripetal and proceeding out of the entire man—it is mystical in no vague signification of personal dogma, wholly Lutheran, exegetical, yet not unfitted to serve the practice of a universal, catholic, Christian church.

Like Beethoven's art, it follows a necessary course of growth; one learns to recognize its periods, its phases. This growth is idiomatic, comprehensive; it is an entire assimilation of technique, one might say including rather than thrusting off experiments. Intimately emotional, it depends less than the art of Beethoven upon the structural authority of emotion and the consequences of emotion.

From the beginning it accomplishes more than the best it imitates. Imagine Bach, at first apologetic, dutifully employing every means, in spite of respectful intentions consistently overflowing every means. This feeling of duty, of appreciation, reverence, characterizes his attitude toward all that is past. The ways and styles of men he loves and cherishes; through the protestant mode he serves the universal catholic church. No revolutionary, he is radical only in being deep-rooted; his luxuriance sways with fashionable breezes.

Less isolated in the artistic community than Beethoven, than Mozart, almost a Haydn among friends, indeed more being a family man, he finds outside his immediate group of intimates no real recognition—Beethoven's and Mozart's compensation. No one can understand the fulness of his art, the elaboration of its means. None penetrates with his insight the thought his art expresses. His dynamic genius, superficially of the 18th century, will find no genuine appreciation until it is joined with the similar all-pervading dynamism of the 20th century. His profound melodic creativeness, partaking in a common nervous animism with his thought, defies more often than it induces the pleased participation of secular ears. How little Bach is loved and known! To understand these melodies one must participate in them as in a priestly function, in an intense concentration of precise, metaphorical-theological-scientific, direct speech.

The idiom is intellectual—that word of today's silly condemnation; it makes no appeal to careless feeling; there is no sweetness of slack sense. It is semantic music, common sense made rare and precious by exactness. Therefore it is humorous. Bach tells of the Holy Ghost, the live sprite of the universe, Ariel, in the abounding language and rhythm of light winds. Bach being humorous is never afraid, never in dull defeat before the immense negative. The fear of God he tells us is living in the pervading presentness of God, not in terror of His absence. Not the dumb courage that stands up to chance—daring, the daring of the deliberating mind implementing the dynamics of chance.

When Paul Valéry was a young man he set himself to the task of writing an *Introduction to the Method of Leonardo da Vinci*. A daring fencer, he engaged toward the vitals. In later years the old academician, preparing to publish, issues a *Note and Digression*, itself as lengthy as the *Introduction*. With mature benignity and a docile skepticism purporting not to conceal the old man's cynical, self-defense fear of all conclusions, of failing—the commonplace—he puts aside the daring of his younger days.

No such cautious involution of self-serving age turns upon itself the daring penetration of old Bach. See how in age he puts aside the need of pleasing and meditatively considers in its own medium the cosmological structure of his art. Revising his choral preludes, he devotes them utterly to the idiomatic service of his God. Here is no modern intellectual earth-bound in frustration, self-excused by personal analogy with the speculative, unproductive genius of da Vinci. Speculation has a place; within the means of realization, it goes beyond the fruitless generating of notes and well-aimed, fruitless prophecies. The defeat Valéry thrusts upon Pascal Bach by comparison thrusts back upon Valéry and da Vinci.

The art of Bach reveals the spiritual workmanship, daring to the uttermost bounds of his controlled technique, of a man whole in mind and body. Herein structure subserves the life of ornament; ornament imparts to structure freedom of self-delineating space. This art dares through abstraction to reveal the inmost secrets of substantial organization. Here continuous motion establishes and dissolves solids, as in our contemporary revelations of physics. Here the intangible accuracy of mathematical relationships, (continued on page 46)

Post-War Guidepost

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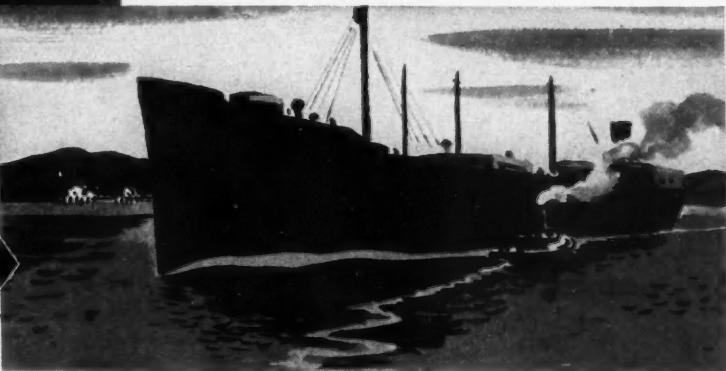


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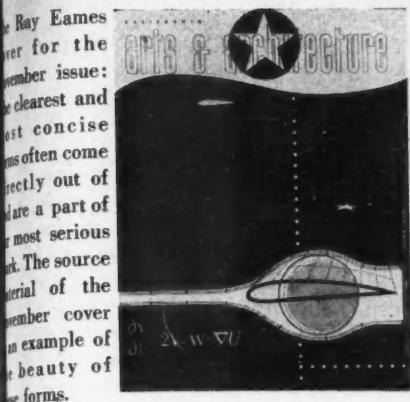
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directly out of
a part of
the most serious
work. The source
material of the
member cover
is an example of
the beauty of
these forms.

These shown relate to the solving of the airfoil;
basic formulas governing the motion of a
air, curves representing lift and drag, and the
flow itself. These are the tools of the aero-
nautist.

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C O N T E N T S F O R D E C E M B E R , 1 9 4 2

articles

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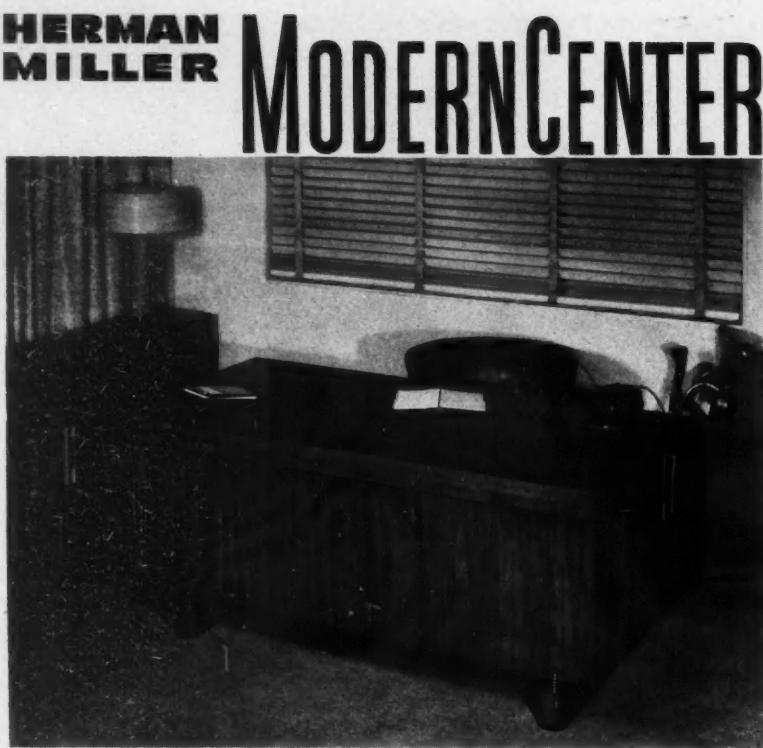
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ART

continued from page 12

Work in the Exhibition went to Claire Falkenstein for her development of an idea; the development being a joint fitting of pipe in drawing and model, apparently by-product of a course in marine draughting. It was carried out in corrugated paper. This section of the show, labeled Art Assists, also contained plates by other members of the society who are, or have been, studying draughting; and a large group of amazingly bad posters done with the laudable aim of helping the war effort. Art Reports is what one would expect; Art Lives, painting and sculpture having no obvious link with the war. Dorr Bothwell's small, clever oil, *Camping by the Shore*, received the President's Purchase Prize; the award for decorative arts went to Jeanne Reynal for her mosaic table. Honorable mentions: Jeanette Haber (for ceramics); Alma Lavenson (photographs); and Emmy Lou Pachard (ink and wash drawing). There were a number of good things in the painting section, among them an oil of very colorful rooftops by Elizabeth Dougherty.

The San Francisco Museum showed also a room full of Constructions and Mobiles by Alexander Corazzo and Gretchen Schoeninger, and many oil cartoons by Florencio Campos, the Argentine caricaturist. In these the landscape backgrounds were often more interesting than the caricatures.

Amateurs spread their works over quite a territory in the show called Do You Pant to Paint, at the De Young Museum. This was sponsored by the Chronicle's quite fake Society for the Prevention of Frustration Among the People. There were the usual things which are always submitted to an exhibition of this kind, with no holds barred; the incredibly childish efforts, the paintings with a sincerely naive charm, and the surprisingly skillful pieces which lead one to wonder about the strictly amateur standing of the artist involved. Prizes: Oil, John Sweet's small still life; sculpture, Jane Muir's terra cotta called *Obese*, a plumpish nude trying to touch her toes; watercolor, *From the Hill*, by Celia Insley. Honorable mentions: Sculpture, *Seated Woman*, by Ralph Bertucelli, in red sandstone; pictures, *Taos Landscape*, by Maya Nafziger; *Sisters*, by Sergeant William O'Connor; Fenner Fuller's *Circus*, amusing and detailed; and *Potrero Hill*, by Robert Muir.

The De Young also shows oils and drawings by Jean Charlot. Best of these are compact and full of vigorous design, with Charlot's characteristic squat figures suggesting Maya sculpture; as in two large paintings called *The Storm*, in each of which a Mexican mother and child cling to each other in massive embrace; or the two small, very compact groups called Mother and Children. Less moving by far are the series of compositions for Stations of the Cross, or the studies for a mural in Georgia.

Returning to the Legion of Honor, the show of Sculpture for Children is well worth seeing. There is also an exhibit of drawings and small oils by Dorothy Puccinelli, and several cases of very beautiful modern enamels by Karl Drerup which should not be missed.—DOROTHY PUCCINELLI.

LOS ANGELES

Pending that time when Los Angeles has its counterpart of New York's Museum of Modern Art, we must content ourselves with the sporadic glimpses which we are afforded of important art from our immediate past—and be grateful. Such an occasion has come in the present loan exhibition at the Los Angeles Museum: the private collection (continued on page 44)

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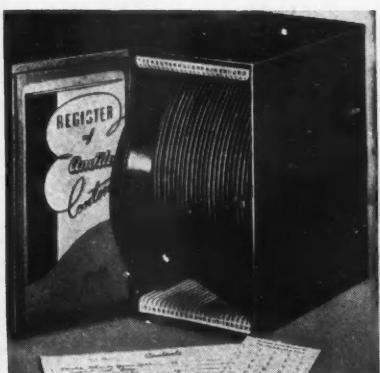
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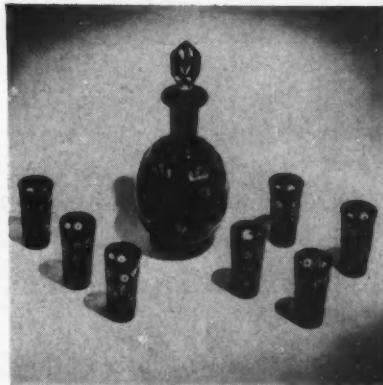
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shop-wise

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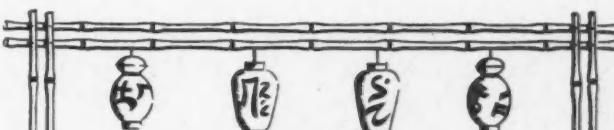
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notes

IN PASSING

And one man said something about fighting to develop and maintain a civilization that could at least assure all of the people of all of the world milk if they needed it. And another man said that certainly *he* was not fighting this war to see that every Hottentot had any such thing as a quart of milk-needed or not. There was talk about four freedoms, and they were written down and given to the people. And they sounded wonderful, and they still sound wonderful. But a great many things have happened and a great many more things are likely to happen before we hear about them again. All those brave words could be so real if we believed them and if we were ready to make them come alive in action.

And then another man said, "I have not become a prime minister for the purpose of liquidating our empire." And again he said, in the face of the rising hope of the world, "*We mean to hold what is our own.*"

What is the use of talking about the hundreds of thousands of people who are dead and the thousands who are going to die if in the end we cannot be assured that it is all going to have a definite meaning? We are told that we waste our time talking about the ways of peace. We are told that there is a war to be fought and won. But it is very evident that someone is thinking about that peace and that someone is carefully sketching in the general outline. Among other things, we would like to know how it is going to be our peace if we don't know anything about it? The terrible haunting danger is that the tired and worn and suffering people of the world will, when the end comes, accept anything—willingly and with gratitude. And the same old men or their inheritors will meet somewhere and settle the pattern of life as it was before, behind a screen of words that sound high and great enough to defy a direct application to any real way of life.

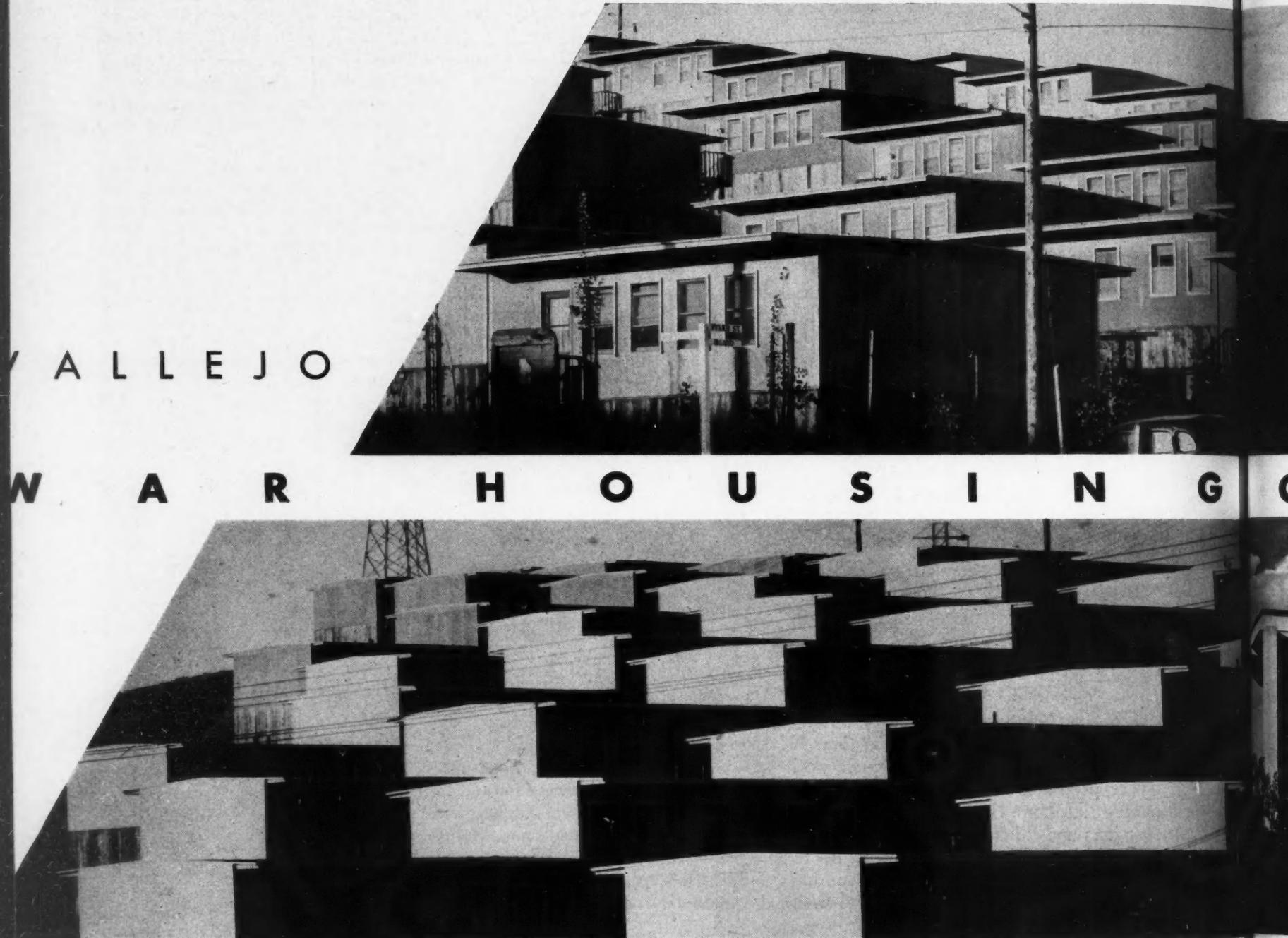
The little man in the grocery store, his face contorted with rage because he can't get his butter, says, "Well, of course, it's because we've got to feed all them Chinese and them Russians. That's why we got to starve ourselves." He's not a mean little man, but he's never been allowed to think or to know very much. And the one thing that he doesn't know is the most important thing of all—that *there aren't any foreigners any more!* And he doesn't know very much about food and the money that buys it and the way it gets distributed. He doesn't know about the thousand and one things that make food a weapon for peace and for war and for freedom and for slavery. No one takes the trouble to tell him. Every prejudice that he accepts as considered opinion is used against him and millions of people like him. He never gets a chance to really think about "them" Chinese and "them" Russians and "them" Scotchmen and "them" Hottentots and Australians and Indians and Jews. If he did he would know, in the deep wisdom that is a part of all human beings, that all those "thems" are in reality himself. And that each, within the confines of his own nationality and culture, struggles to break down the arbitrary borders of language and of custom to create a world for people.

Millions of our men are going into the holocaust. Unlike the soldiers of the past, they are being carefully taught and trained to become highly skilled technicians to completely master the machine. Surely the time has come when they should be given the knowledge and information which will help them master the conditions which create war. Slogans are not enough. Devices developed through propaganda for the purposes of morale are not enough. These are the men of our time creating the conditions upon which the future is to be built—a thousand years of the future.

We know what has been done in the great peoples' armies of our own allies. We know that a part of the training of those fighting men is a full understanding, a full awareness of the basic reasons and the necessities for peace. What we don't seem to know is that we are not only fighting to save democracy, but also that we actually are fighting to make democracy work. That, perhaps, is the thing that is at the bottom of all this talk about the present war being a revolution. It just might be that it is the closing phase of our own American revolution and all the other revolutions through which man's mind has been brought laboriously out of the caves and the tree-tops. The only real danger lies in the confusion and in the misinformation and in the prejudices that are the weapons of a stubborn past that is not and never has been good enough for mankind. The fight for the peace is today's work. If it is left undone, the hope of tomorrow can be nothing but a victory for all the dead, bitter yesterdays.

AN EAGLE'S VIEW OF VALLEJO might produce a shudder of shock in any bird returning for a look at old haunts. "Things as they were" have vanished before the tidal wave of rows, clusters, regiments of lozenge-shaped dwellings, brown, red, dun, which have produced a raw new world born of quick necessity on slopes where cattle grazed but a short time since.

Vallejo, population 30,000 two years ago, has tripled in size as shipyard workers and their families came pouring into the region. In October of 1942 the number of workers being transported by bus



ABOVE: CARQUINEZ HEIGHTS HOUSING. OPPOSITE PAGE: CHABOT TERRACE DURING CONSTRUCTION; EXPERIMENTAL HOUSES BY WILLIAM WILSON WURSTER IN CARQUINEZ HEIGHTS PROJECT.

went well into five figures, no one knew how many commuted by private automobile, while Mare Island Navy Yard officials continued to explore new sources for increasing manpower.

Along the way Vallejo had developed an imperative housing problem of such desperate urgency that, despite a climb of city density of from 80 persons per block to 380, hundreds of workers were quitting to go back home or look for jobs where better living quarters might be had.

As a somewhat belated and partial solution, several Federal housing projects got under way, flung up on vacant sites in a girdle around the older sections of the city. Jobs were assigned agencies which happened to have funds and each went ahead, apparently with more enthusiasm than coordination. All of these projects betray evidence of lack of consideration for a thousand factors of community integration and disregard of the flexibility in planning demanded by the

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human equation. If any of the offices involved had occasion to consult one another or if there had been any coordination of planning functions, the results don't show it.

Vallejo war housing provides a physical demonstration of the mistake of building without real coordination, without a central, skilled nucleus of direction, without community cooperation and consultation. Possibly too many agencies were involved: Farm Security Administration, Public Buildings Administration, Federal Works Agency, Federal Public Housing Authority. Directing offices were too remote,

Nevertheless, Chabot is less the spiritless job done to shelter the faceless fractions of a production army than some of the others, and shows glimmer of planning for a community of people. Perhaps Chabot gains some profit from its isolated location. Schools, stores, playgrounds, a community building, a firehouse, *had* to be provided. Other projects developed under the direct Federal program were not as fortunate. Roosevelt Terrace, only permanent one of the group, has inadequate front yards, scarcely usable rear yards without definition, no community building and no play areas. Roosevelt Terrace children play in the streets or utilize the playground facilities developed recently under the local housing authority at neighboring Federal Terrace.

In Vallejo, "recreation" for adults is mainly commercial. No project planner should have much difficulty ascertaining that the city has only one baseball diamond, seven motion picture theaters, most of them small; that the area supports 108 on-sale and 97 off-sale liquor establishments.

The original plan for construction of the Farm Security dormitories (3,000 units for single workers, 200 temporary family units) included a community building. Presumably because of budget considerations it was never built. Dormitory residents had to be content with the 200 square feet of noisy lobby or go elsewhere. And "elsewhere" is, usually, a polite word for it.

Strangest oversight in the construction scramble was the seemingly complete unawareness, on the part of the government planners, that women were on the path from the kitchen to the hiring hall. In all projects, except the new Victory Apartments built after the local housing authority took over, no nursery school facilities were included, and the assumption seems to have been that the lady of the house would remain apron-clad.

It is unfair to be too critical of architectural design based on rigid

G C A S E H I S T O R Y



bureaucracy too rigid, statistics too cold, "planning" a word on lips too busy computing the cost of board feet, to give more than passing reference to the "intangibles" inseparable from good social living. Seemingly, sites were selected with the dominant concept of paring down land costs, and with little thought to possible transportation breakdown, availability of shopping and recreational facilities, schools, and normal utility services.

Oversized, 3000-unit Chabot Terrace, located three miles from central Vallejo, required enormous expenditures for water, gas, and sewer lines and has miles of newly finished streets. Chabot is flung across acres of rolling pasture and is obviously an emergency project destined to return to its pastoral origin at the end of the war. Even the lay citizen must wonder if the money spent on extending utilities out here might not have been put to better use in ditching, filling, and reclaiming for the future the large swale which is an ugly, pronged scar upon the near eastern face of the city.

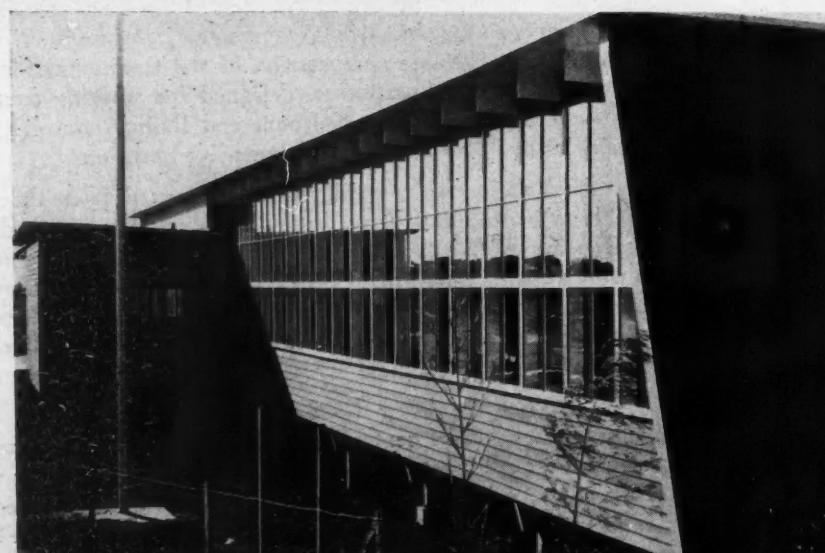
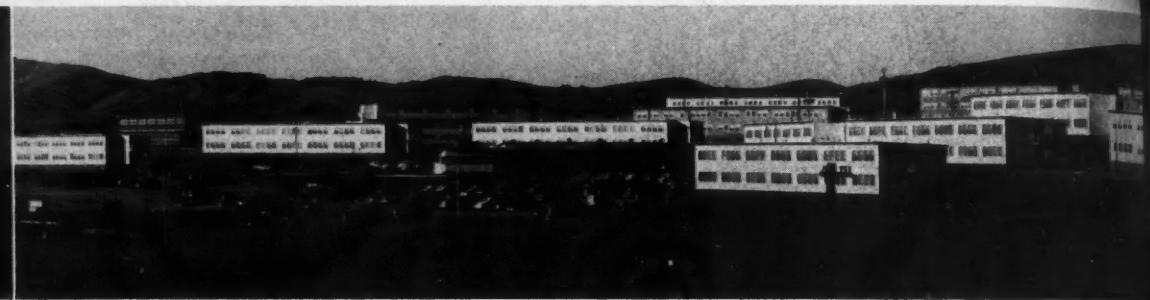
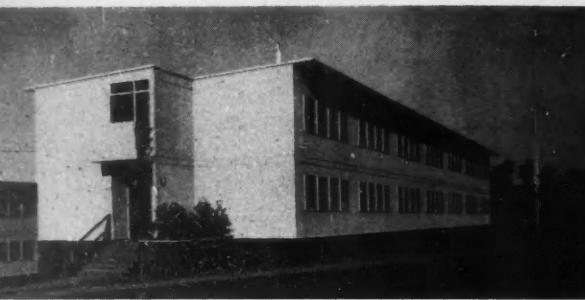
plans imposed by Washington and imperative demands of regional officials for speed and cost limitations. Judging by Vallejo results, one gets the impression that too many architects have worked with no clear idea of the needs of the families now living in their projects. In a sense which may be more real than apparent, the client is not the Federal government, it is not the local housing authority. The real client is the ultimate occupant of one of these dwelling units.

Standardization war housing may be necessary but does not have to be monotonous. Carquinez Heights, perhaps benefitting by its topography, has vistas of great interest and excitement, while much of Chabot is dull and nerveharowingly repetitious. Federal Terrace is formless and without cohesion or individuality, and none of the projects was conceived with proper regard to relationships with the existing city and the work areas.

In all of the dwelling units there is a too-lavish unwillingness to depart from the past, a lack of elasticity, a failure of courage to try new techniques. Various exigencies of the emergency seem to have been overlooked, such as day sleepers. Design has been tailored to standard concepts so that in Chabot one sees an immense multiplication of the tightest possible compression of the traditional idea of family shelter. Victory Apartments, designed for working couples, did not escape having kitchen, bedroom and living room cut into proper cubicles by space-stealing and expensive partitions.

Last July the Vallejo city council, having recovered from the first stage of bewilderment, caught up with progress and established the Vallejo Housing Authority under California state law. Five local citizens were appointed by Mayor Stewart. This commission consists of Charles F. Daley, A. F. of L. labor organizer; Luther E. Gibson, newspaper publisher; Clarence F. George, banker; John Altucker, superintendent of schools; and Lloyd Johnson, secretary of the carpenters' union.

Faced with the problem of centralizing and coordinating the sprawling projects, with adding unprovided facilities, with integrating war workers into the existing city, they selected as executive director M. J. Wilsie, who for the last ten years has (continued on page 25)



TOP ROW: VICTORY APARTMENTS AND ADMINISTRATION BUILDING; TWO VIEWS OF FEDERAL TERRACE. SECOND ROW: DORMITORIES FOR THE FARM SECURITY ADMINISTRATION. THIRD ROW: SCHOOL AND AUDITORIUM, CARQUINEZ HEIGHTS; CHABOT TERRACE. FOURTH ROW: TWO VIEWS OF BUILDINGS FOR THE FARM SECURITY ADMINISTRATION; CONSTRUCTION ON CHABOT TERRACE.



CONSTRUCTION DATA ON PAGE 41

been identified with Federal, state, and local housing activities.

Since July transfer has been completed of the existing projects to the jurisdiction of this authority, and local participation in future planning and construction is assured. The director has assembled a competent staff who go at problems with an enthusiasm which guarantees that matters will improve. A recreational building is being planned for the dormitories, remodeling is under way to provide nursery quarters, playgrounds are being developed, infirmaries are scheduled where needed. As well as facilities, services are extended which did not exist—a medical plan has gone into operation, community and recreational leadership or consultation is being furnished, cooperation with the city is progressing. Considering what they have inherited, the director and his staff will have to use a brimming quota of wits to remedy all the deficiencies. That they will go a long way has already been demonstrated. Perhaps some of the sore spots cannot be quite eliminated. It would, for instance, take superhuman ingenuity to keep the first projects from resembling transitory and indifferent harlots waiting for orders to move on.

Neither can any ever-so-competent staff dispose of the major problem: that of providing an increasing amount of war housing, better designed, better adapted to its purpose and to local conditions, without assistance from Washington. If a local authority is to function with its greatest efficiency, it must have as much autonomy in determination of need, in site selection and in construction, as it has in management of its projects.

As we go to press we learn that additional housing is programmed for the Vallejo area. Perhaps it will provide the opportunity for proof that all human values need not be liquidated in tossing up emergency shelter, perhaps it will furnish some vision of decent planning which may be utilized in a quieter world.

For in Vallejo, probably more evident because of its growth than in any of our other boom towns, we see the worm at the heart of the fruit: the pupa of the future. Still dormant, but stirring in its cocoon, it takes nourishment from all those items we intend to "think about later"—population displacement, post-war employment, present construction to prevent total waste of time, money, and effort, sound planning for a society in which every element may contribute most in its productive and agreeable capacities.

This is opportunity. Somewhere there must be an architect who realizes that Americans are a fluid, dynamic, and adaptable people and that the gregarious impulses of Americans can never be better utilized than in sheltering them appropriately for a great and cooperative struggle. No one need fear that Americans will lose their individualities in any sort of environment—Americans will always persist in individuality as the planting and fencing through Carquinez Heights testifies.

American-Soviet Relations

HENRY A. WALLACE, VICE-PRESIDENT OF THE UNITED STATES

FROM NORTH, SOUTH, EAST AND WEST, Americans have come today to pay tribute to the Russian ally. It is right that we should do so, because the Russians have thus far lost in the common cause of the United Nations more than 50 per cent more men killed, wounded and missing than all of the rest of the European allies put together. Moreover they have known, wounded, and captured at least 20 times as many Germans as have the other Allies. In all of Russian history, there is no more striking example of courage and willingness to sacrifice than Russia presents today.

It is the desire and the determination of the American people to help Russia and help her now. President Roosevelt, Army and Navy and all the other war agencies are doing what they can to help Russia. This comes within the limit of shipping possibilities. The American people are solidly behind President Roosevelt in his decision, number one.

It is no accident that Americans and Russians like each other when they get acquainted. Both people were molded by the sweep of a rich continent. Both peoples know that their future is greater than their presentimate share. When Russian people burst the shackles of czarist absolutism, they turned instinctively to the United States for engineering and agricultural guidance. Thanks to the hunger of the Russian people for progress, we are able to learn in 10 years what we took in the United States 100 years to develop.

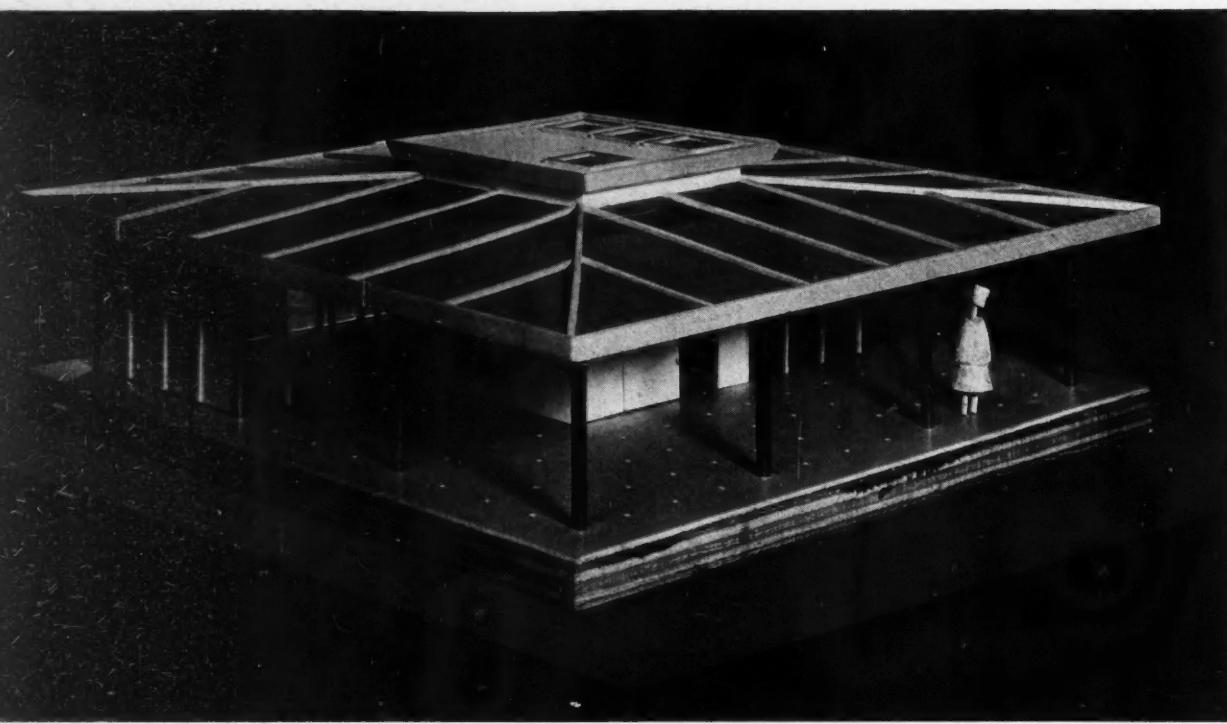
The first person to sense the eventual significance of Russia and the United States was the French author Tocqueville, who 107 years ago wrote:

"There are at the present time two great nations in the world which seem to tend toward the same end, although they start from different points. I allude to the Russians and the Americans. . . . Their starting points are different and their courses are not the same, yet each of them seems to be marked by the will of heaven to sweep the destinies of half the globe."

Russia and the United States today are far closer than Tocqueville could possibly have imagined. He traveled across the United States in 1835. The continental position of both countries and the need of developing rich resources unmolested from without have caused the peoples of both nations to have a profound hatred of war and a strong love of peace.

We in the United States honor Maxim Litvinov, when we recall how as Foreign Minister of Russia he worked for "collective

P L Y L U M I N U M



WHITNEY R. SMITH, ARCHITECT

A

Plywood and aluminum are certain to be two of the most interesting materials following the duration. The amounts of these two materials that are now being produced are certain to make them economical for all types of building. While aluminum and plywood are both very different types of materials, they are both very strong for their weight. Adding glass to this combination we have all the materials necessary for the frame and finish of a simple but most luxurious house.

The prefabricated house has been predicted for years and has been compared with the automobile and the assembly line. The big chance for prefabrication came with defense housing. So far it looks doubtful if any real contribution has been made. It is true that many ingenious methods have been devised for making wall and roof panels and fitting them together on the site, but the result has been a hand-made house as far as the plumbing fixtures, wiring, lighting, painting, and so on. The house still costs \$3000, is definitely commonplace, has no flexibility, but on the contrary is limited to one or two floor plans.

The purpose of this project is to suggest solutions which would overcome the present disadvantages of the so-called prefabricated house, giving industry a house it can manufacture by quick conversion of their plants, and giving the public the same luxury at low cost which they get from their automobile.

The scheme is simply a shelter 42 feet square, the roof being supported by 16 columns evenly spaced as shown. The mechanical unit which is fabricated in two parts compares in cost and complexity with the average automobile. This mechanical unit contains the heating plant as well as the central power for washing machine, ironer, refrigeration, food mixer, garbage disposal and supplementary shafts for the owner's own particular requirements and hobbies. The kitchen and bath are given even lighting and air circulation by the skylights in the roof.

The purchaser would select the mechanical unit he desired according to his taste and the price he wished to pay. These models would all be on display at the local dealer's showroom. The local dealer would then install the shelter and the mechanical unit at the site. So far there are no walls.

B

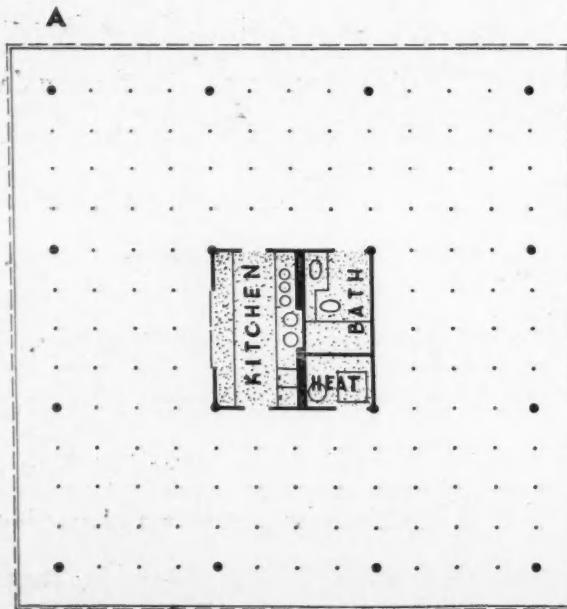
In the floor slab at exactly three feet apart are aluminum receptacles similar in appearance to an electric floor outlet. The wall units, which are primarily either plywood or glass banded with aluminum, are snapped into these receptacles at the floor and ceiling. If the owner wishes a one-bedroom house to start with and only wishes to purchase that much furniture, he finds he needs 18 plywood panels and 14 glass panels.

C

Soon the owner's needs are greater and he finds that by purchasing three more glass panels and five more plywood panels he may have a two-bedroom house. The panels of course could be moved any time, as often and as easily as the furniture.

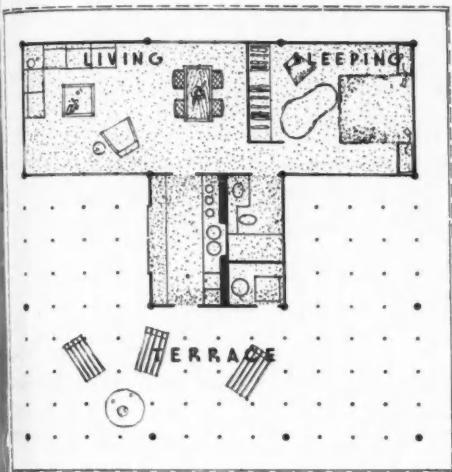
D

The family grows and three bedrooms and a larger living room are required. The owner orders eight glass panels and 23 plywood panels. The addition is done simply and inexpensively. No changes are made in the mechanical unit. The heating plant is so arranged that when a new room is added, it is merely a matter of opening a damper to provide the new room with heat.



M H O U S E

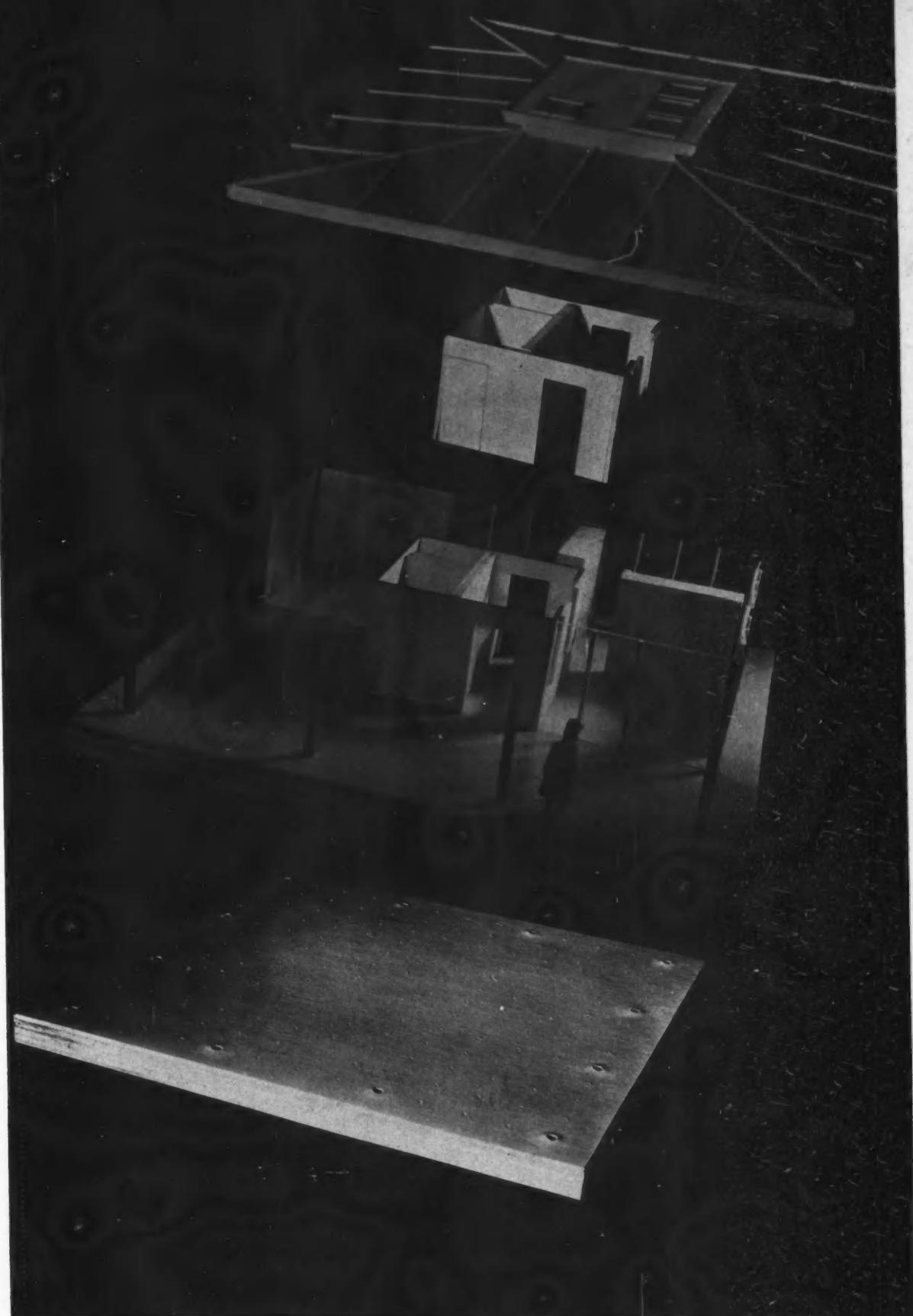
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Photographs by Julius Shulman

E

The roof structure would be fabricated by an organization similar to those which at present are erecting trusses and arches.

F

The mechanical unit could surpass anything that the most expensive custom-built arrangement has today. With constant research, the kitchen operation would become more and more simplified. Expert maintenance would be taken care of by the local dealer.

G

At any time the owner may purchase additional wall and furniture units. They fit into place like a part in a jigsaw puzzle. No specialized trade is required for installation.

H

The floor slab is covered with Monocork which is resistant to weather as well as being resilient. Therefore with expansions or changes no alteration need be made in the floor.

FASCISM IS MY PERSONAL ENEMY

A RUSSIAN ARCHITECT LOOKS UPON DESTRUCTION

■ We architects have no greater foes than Fascist destroyers of culture. We create and build, while they destroy and preach destruction.

They brought the greatest ruin to Russia, my native land. Yesterday I listened with an aching heart to the story of one Red army commander who told of the terrible crimes German bands committed in ancient Novgorod, one of the sacred spots of Russian culture. They demolished the Novgorod Kremlin, ruined seventeen monuments in Pskov, destroyed the wonderful new Jerusalem monastery, and tens and hundreds of incomparable monuments of medieval Russian architecture.

The government made me a member of the committee in charge of the restoration of "Yasnaya Polyana," despoiled by the Fascists. I saw with my own eyes the crimes committed there. The whole civilized world has heard of it by now.

I have been erecting buildings for more than forty years. During this time I have built about a hundred houses. I am exceedingly proud that I constructed the mausoleum by the walls of the Kremlin, where the remains of the great Lenin rest. I designed Kazan Station in Moscow, the bridge which connects the famous Red Square with the left bank of the Noskva River, the house of the actors, the house of the academicians, the "Moscow" hotel. When air pirates carry out their raids and bomb Moscow, I am torn with anxiety, not for myself, not for my home, but for the buildings created by my labor. Thirty-two years ago, in the town of Pochaevo, on the former Polish border, I built a large cathedral. Mosaics were executed according to the drawing of the artist, N. K. Roerich. Thirty years ago in Brouch, Volhynia, I restored the wonderful cathedral of the 13th century. The Germans destroyed all this.

Recently my son, Mikhael, returned home after having escaped from a German war prisoners' camp. Thirty-four years old, a skillful engineer, he volunteered for the army in the first days of the war and became a layer of heavy guns. Through ill luck he was taken prisoner by the Fascists, and with his own eyes saw how they mistreated the Russian people. Risking his life, he thrice attempted to escape from the concentration camp and succeeded on the third attempt. Having almost reached Mozhaisk, he hid for almost a month in the barn of a courageous collective farmer, who risked her life to save a Russian soldier. The Germans hang without mercy all peaceful civilians who help Red Army men.

These conversations with my son intensified my hatred for the German barbarians.

At the beginning of war, the construction of the enormous buildings of the Academy of Sciences, designed by me, was in full progress. It was planned to be completed in 1943. The Hitlerites prevented this. At the beginning of war the enormous work of reconstruction of one of Moscow's main arteries, circle "B," part of which was done according to my plan, was also in full progress. The Germans prevented this as well.

I am now possessed with one idea—to help my people defeat our worst enemy. I have designed an octagonal dugout which can be constructed in two days. Such a dugout will be of immediate help to those whom Fascists deprive of homes.

I have designed a station hotel with a simplified system of heating which can accommodate a hundred persons, and will cost 70,000 rubles. I have written a detailed plan for the organization of a special institute of building materials. The hour of victory is near, and after victory we will need an enormous amount of building materials for the great work of reconstruction.

In one of Moscow's parks of culture and rest I have constructed a big pavilion for trophies of this war. I completed this building, covering an area of 2,000 square meters, in nineteen days. I am at present designing a new school in Yasnaya Polyana to replace the one burned down by Germans.

It is interesting to note that among the ashes of the school in Yasnaya Polyana stand unharmed statues of Lenin and Tolstoy, a magnificent symbol.

Every effort for the struggle against Fascism—these words are paramount in the thoughts of all Russian intellectuals, of all my personal friends—sculptress Mukhina, ballet dancer Gelzer, Kachalov and Moskvin, actors of the Moscow Art Theater, and artist Knochalovsky. My closest friend is our famous artist Nesterov. He is almost 80, but with what youthful force does he say that for the sake of humanity and the future of mankind, Hitlerism must be wiped off the face of the earth.

When I was in Yasnaya Polyana I heard, with indignation, of a conceited German officer who said scornfully, pointing to a peasant lad, "In ten years he will forget how to speak Russian."

No, Fascist monster, you are greatly mistaken. Not only ten but a hundred years from now the Russian people will speak their native language and work on their native soil, whose honor and independence they will preserve. Together with other freedom-loving nations—together with the great British and American democracies—my people will destroy the horrible nightmare of Hitlerism.

ALEXEI

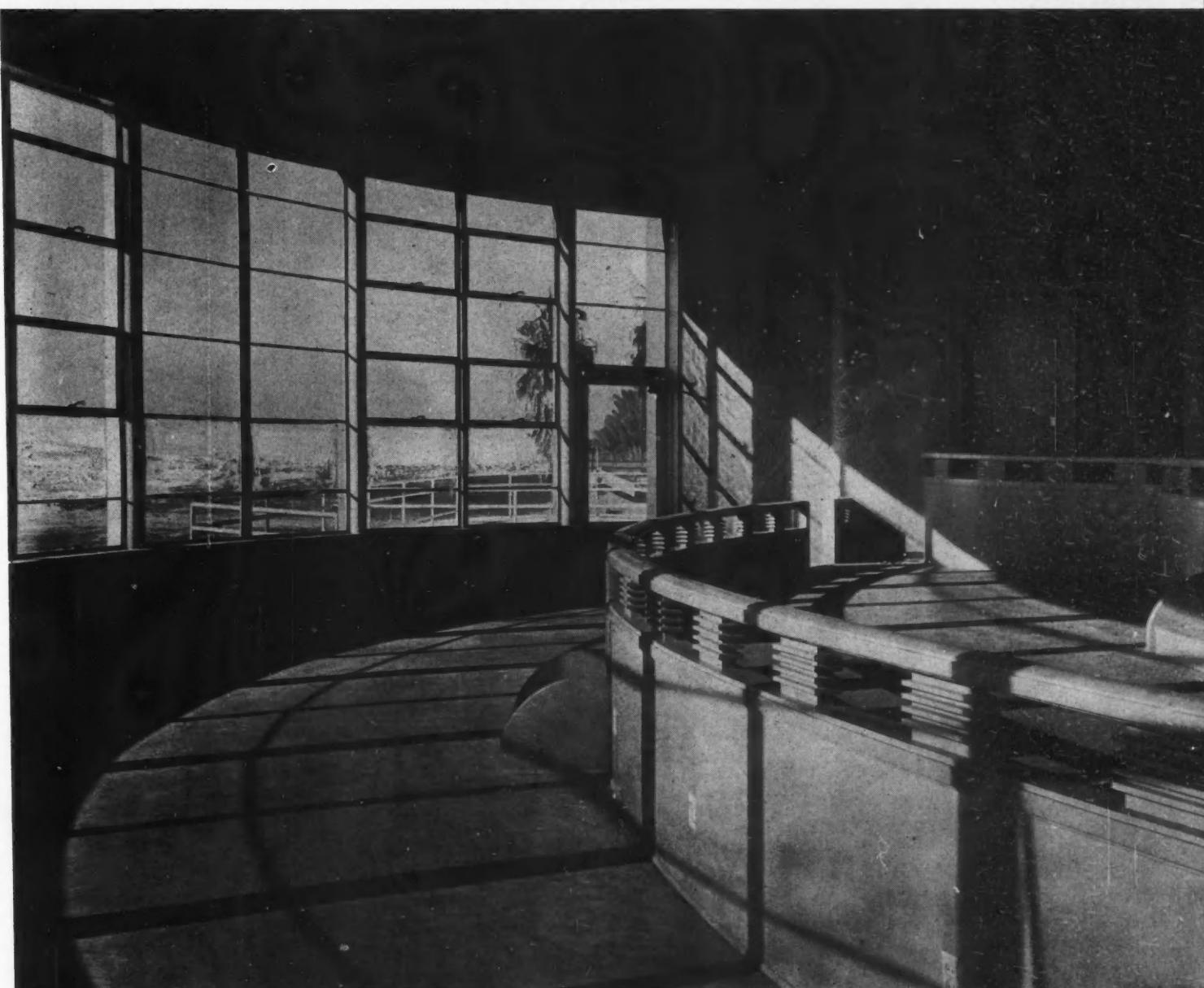
SCHUSEV,

ARCHITECT

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airport

WITH MURALS AND MOSAICS BY GRACE CLEMENTS



Photographs by Ralph Samuels

On this municipally operated field, the administration building houses the Long Beach offices of T.W.A., United, Western, and American Airlines. Designed for structural expansion, it is a segment of an arc, the radius of which is approximately 285 feet. Its present length is 170 feet. The principal feature of the first floor is the concourse that extends the length of the building. Opening into this concourse are the airline offices, coffee shop, public restrooms, telephones, and waiting room which face the flying field. On the second floor are the administration offices, a large three-tiered dining room (not to be in use until after the war), kitchen, lounge, and open decks for viewing the field. The third floor is a set-back surmounted by the control tower rising 60 feet above the ground. This floor is devoted to the instruments of navigation, charts, etc., used in operating the airport.

In the Long Beach Municipal Airport, Grace Clements has succeeded in presenting her solution of the long evaded problems of art in modern public buildings. Her clear-cut conceptions have resulted in an intelligent adaptation of the use of ceramic tile mosaic in order to emphasize architectural relationships. Recognizing the chaotic character of mosaic as a medium, she has stressed the possibilities inherent in inlaid colored linoleum or terrazzo, great freedom having been used in the handling of the medium. The floors, of which only the main concourse of the administration building is shown, demonstrate the success with

MUR

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which an artist may use the principles of abstract design in this field.

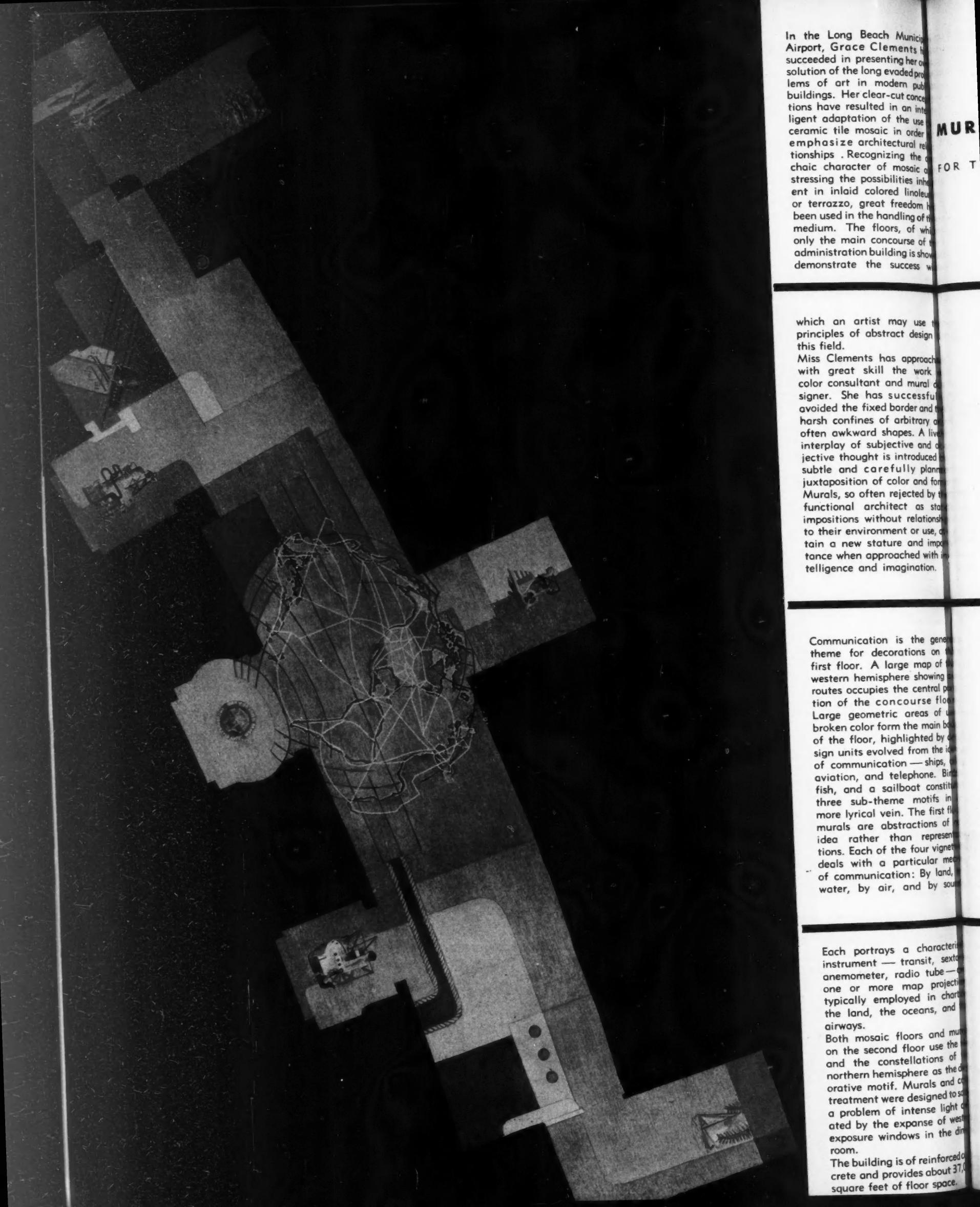
Miss Clements has approached with great skill the work of color consultant and mural designer. She has successfully avoided the fixed border and the harsh confines of arbitrary and often awkward shapes. A lively interplay of subjective and objective thought is introduced in subtle and carefully planned juxtaposition of color and form. Murals, so often rejected by the functional architect as static impositions without relationship to their environment or use, obtain a new stature and importance when approached with intelligence and imagination.

Communication is the general theme for decorations on the first floor. A large map of the western hemisphere showing air routes occupies the central portion of the concourse floor. Large geometric areas of unbroken color form the main body of the floor, highlighted by design units evolved from the idea of communication — ships, aviation, and telephone. Bird, fish, and a sailboat constitute three sub-theme motifs in a more lyrical vein. The first floor murals are abstractions of an idea rather than representations. Each of the four vignettes deals with a particular means of communication: By land, water, by air, and by sound.

Each portrays a characteristic instrument — transit, sextant, anemometer, radio tube — one or more map projections typically employed in charting the land, the oceans, and airways.

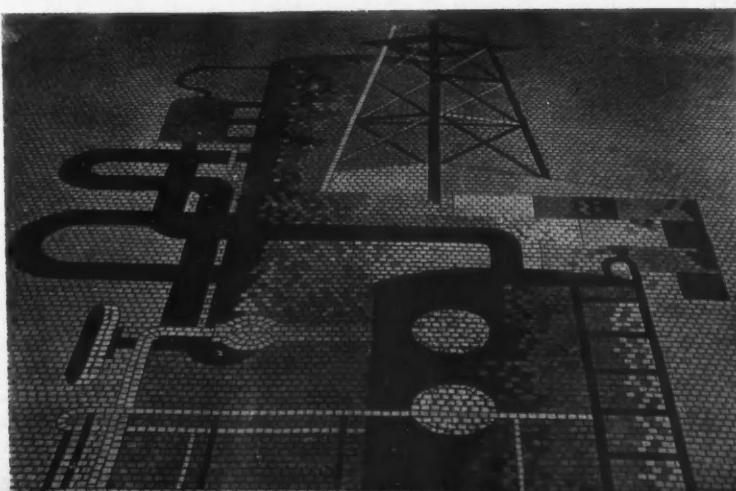
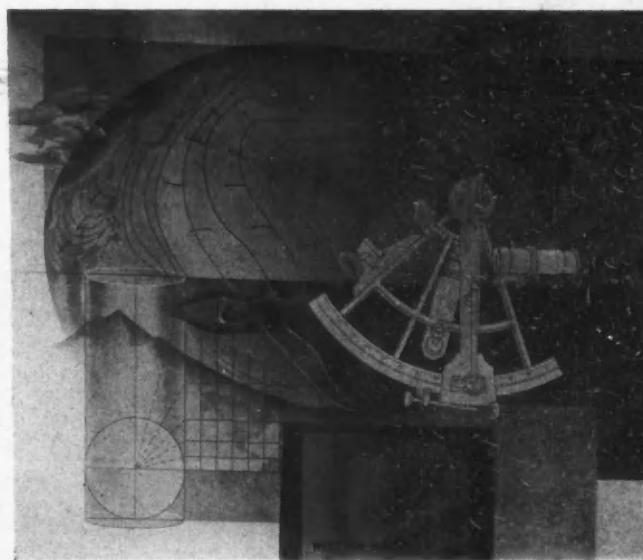
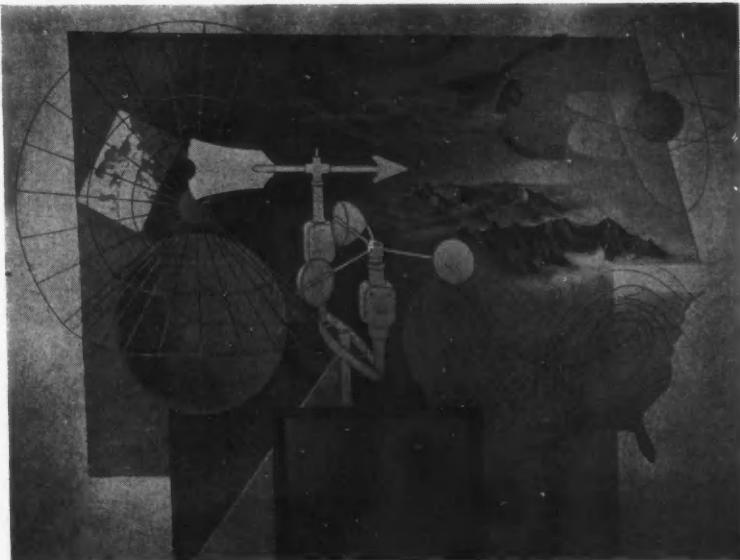
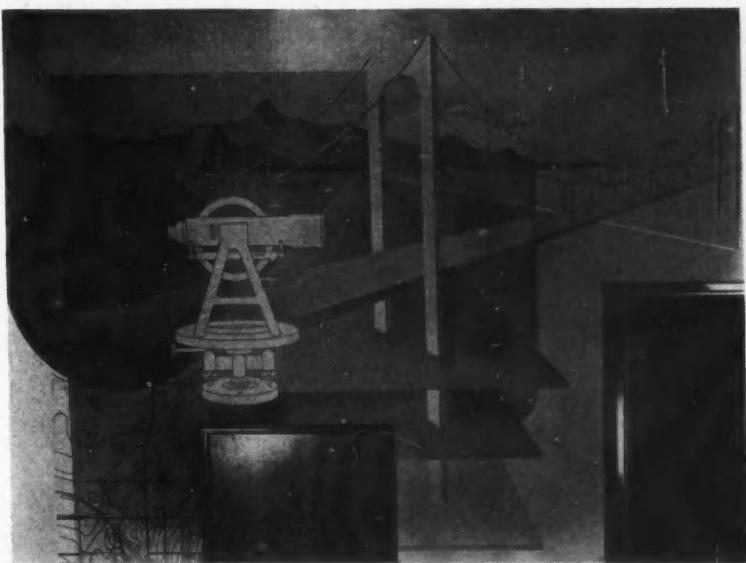
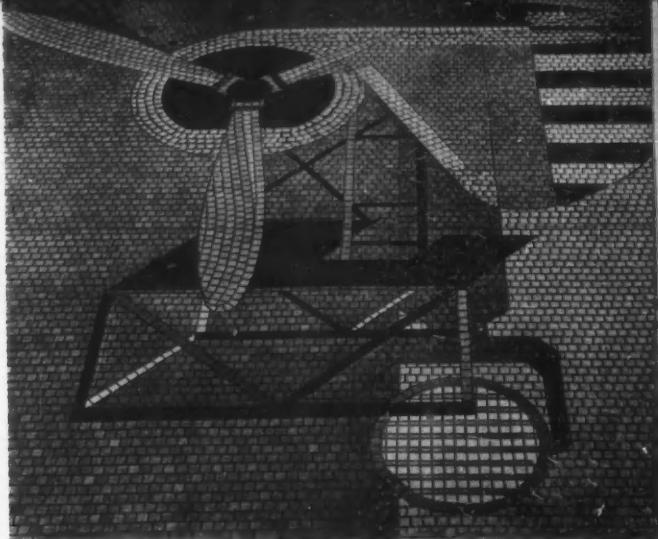
Both mosaic floors and murals on the second floor use the constellations of the northern hemisphere as the decorative motif. Murals and ceiling treatment were designed to solve a problem of intense light created by the expanse of west exposure windows in the dining room.

The building is of reinforced concrete and provides about 37,000 square feet of floor space.



MURALS AND MOSAICS BY GRACE CLEMENTS

FOR THE LONG BEACH MUNICIPAL AIRPORT



Photographs by Julius Shulman

OPPOSITE PAGE: Plan of main concourse of airport administration building showing position of mosaics on the first floor.

UPPER RIGHT and LOWER LEFT: Ceramic mosaic designs for first floor of administration building.

CENTER: Four murals in administration building, each representing a means of communication — by land, by sound, by air, and by sea.

S DEMOCRACY THREATENED BY MILITARY DISCIPLINE? Is the very essence of that for which we are fighting being destroyed by the discipline necessary to the success of that battle? On the contrary. For the first time in our history, every one of us is learning to know just what democracy really means and can achieve. Until this recent struggle, to most of us democracy has meant freedom of speech, freedom of the ballot, freedom of our own thoughts—all of which we have taken very much for granted. There has been much for the individual to gain in our democracy, and very little for him to have to deny himself for the sake of maintaining those privileges. A child in a small family has lots of elbow-room and may not present any particular problems. But send him to school where he is one of a class of fifty other students, where many of the freedoms to which he has been accustomed must be limited, where he must learn to share and be considerate of others—then his ability to be a well-adjusted social being is on trial. And so it is with us today. As a young country, with wide-open spaces, we could for the most part find as much elbow-room as we needed. Democracy meant freedom—it did not necessarily mean discipline and consideration of others as it must today.

We are just discovering that the democratic ideology needs to be learned, that we need a discipline to train us in being able to live up to that ideology. The strength of Nazi dictatorship lies in the fact that they have given much time and thought to education to Nazi ideology. At home, at school, in

youth organizations, the essential ideals are drilled into them. Respect for leadership—the leader first, and then his surrogates; obedience unquestioned to the next higher in rank. This is the antithesis to a democratic ideology and as shall be shown is founded on the maintenance of immaturity in the German people.

It is interesting that the tendency to such a form of government was not instigated by the Nazis, but is a regression to the situation in existence at the time of the Kaiser. Democracy was short-lived in Germany because the people were not ready for it, and because the Social-Democratic party did not take the time or effort to educate people in that direction. They thought that the advantages of democracy were self-evident, and that people who once possessed the freedoms democracy grants would never willingly give them up. But they were wrong. In 1931 a change in the attitude within the youth movement was sympathetic. The movement originally represented the culmination of the effort of the young people to overthrow the authority of adults. The youths chose their own leaders, forming groups of youths for youths and by youths (democracy in embryo!). But in 1931 many of these groups began to demand adult leadership. They had lost confidence in their ability to lead themselves. The times were troubled. The young people became confused and felt the need of adult authority to tell them what to do, how to think, and how to deport themselves.

Throughout Germany the same tendencies became manifest. Germany was not achieving what she had hoped for, either

disciplin

F O R

democracy

BY MARJORIE R. LEONARD

DIRECTOR OF

CHILD STUDY CENTER

OF LOS ANGELES

politically or economically. The unemployment was staggering—nine million out of a population of sixty million. People felt that other governments were not giving Germany adequate recognition. The wheels of democracy were turning too slowly and the people had not been able to realize that fundamental changes take time under any form of government. The German people were not mature enough to maintain their self-government. They had been too used to the guidance of authority and sought it again. They were like children blinded by their own feelings of insecurity, grasping the first “fatherly” hand held out to them.

The fact that our democracy had already weathered many storms does not necessarily mean it will be able to continue to do so; rather, it presents an added danger because we take it just that much for granted. Alarmingly few individuals accept the responsibilities they should carry as democratic citizens. If there is corruption in local governments, if certain groups remain underprivileged or are denied their right to vote, if someone misuses his public office for private gain, we are likely to shrug our shoulders and say, “It is no concern of ours.” That is, at least, until it is our turn to suffer or until a situation becomes too flagrant.

Our attitude about government is similar to the way we used to feel toward parents when we were adolescent. It’s grand to have parents to lean on when we are in trouble. It’s fine that they make a home for us and keep everything running ship-shape. But they should keep out of our affairs, not interfere with our plans and not worry us about any of their problems. It’s okay to have parents, but who wants to *be* one? It’s a necessary evil to have politicians, but no one sane or honest wants to *be* one!

Yes, as citizens most of us are still adolescent, and although the present struggle makes us more cognizant than we have ever been of the value of democracy, we nevertheless must learn to “grow up” into adult democratic citizens. If we are to have a government “of the people, by the people and for the people,” those people concerned must be mature enough to be able and to desire to govern themselves. That means that each of the individuals who make up the people of the nation must be adults and must be able to assume the responsibility of their own actions.

Training toward citizenship begins in the family. Whether we are unsocial, rebellious against all authority, ego-centric, seeking for power and dominance (for fear of being the under-dog), or whether we are controlled, cooperative, understanding of the other fellow, a good sport, able to take the lead when necessary, but also able to take orders—these traits are not inherited, are for the most part not learned at school, but are a direct outcome of the home environment.

There are certain stages through which each person passes in order to become a responsible individual. In the first stage the very small child “obeys that impulse,” does just as he pleases until circumstances or some person stops him. In the second stage the child will check those impulses himself, but only in order to please someone he loves and only when that person is present. Thirdly, there is the stage when the parent does not actually need to be at hand. The child stops to think,

“Mother (or father) would not like it if I did such and such,” and therefore he refrains from that activity. And fourthly, there is the stage where the inner command is so immediate and the response so automatic that the individual does not realize that his action has any connection with anything his parents might have taught him. He seems to think to himself, “No, I would prefer not to do it.” He has, in other words, reached the final stage of self-discipline.

The parallel between the individual and a nation cannot, of course, be exact, but it is clear that those who submit to or apparently prefer a dictatorship cannot have developed very far in our scale. Self-government is an achievement in development, more difficult and complex than subjugation.

Too much dictatorial authority in the home blocks the development of a sense of inner responsibility. It tends either to breed a rebellious attitude or to break the spirit of the child, making him timid, afraid to trust his own judgment for fear of doing the wrong thing. But lack of authority is just as harmful to the child’s emotional and social development. The child needs rules and standards to guide him and according to which he can pattern his behavior.

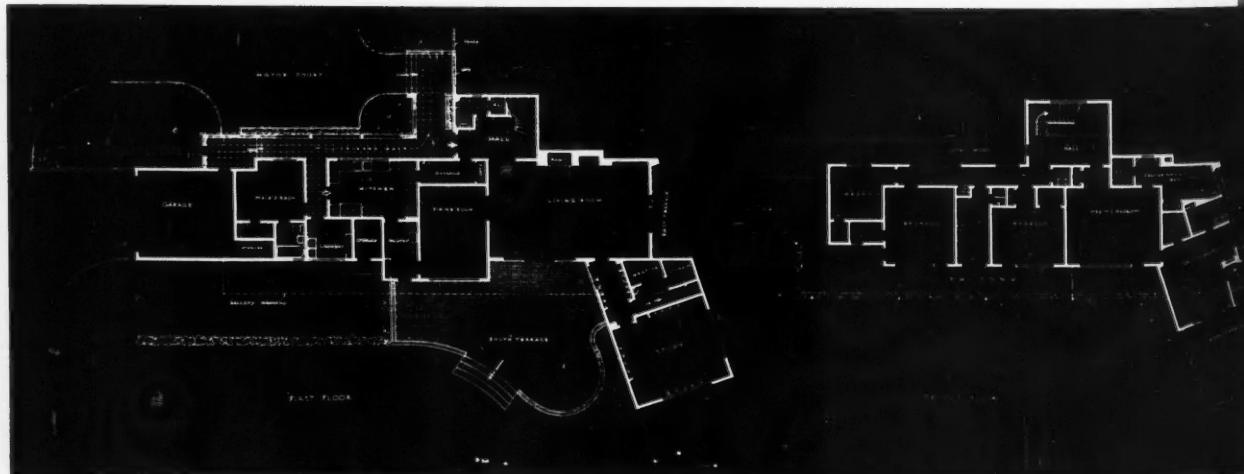
A truly disciplined person is controlled, is master over his impulses. That means that he has learned, not to repress them but to direct them into socially acceptable channels. That means that from the very earliest stage parents have helped the child find substitute methods of satisfaction. If a child reaches for a shiny, attractive but breakable ornament, it is not just taken away from him; something interesting is instead given him to play with. He likes to be wet and dirty and so he is given wet sand and clay to play with, to help him be able to be clean and dry at other times. The demands made upon him are timed to fit in with the development of his ability to control, his ability to understand what is expected of him, his ability to accept the edicts, “Not this, something else. Not now, later. Not here, somewhere else.” These basic controls are learned and accepted more because the child loves and wants to please the person caring for him and because he is made to feel happy and proud of his achievement, than because he has learned obedience and fears punishment. Too much pressure in the form of punishments and spankings makes a child feel he is misunderstood and stimulates his own aggressive tendencies.

In the course of his normal development, the child tends to identify himself with his parents and to accept the ideals and standards which they represent. Generosity, comradeship, unselfishness, doing one’s share of the job, and all those many other desirable traits are learned better by the example set by the parents than by preaching. Nevertheless, even in the most ideal home situation, conflicts will arise, jealousies, rages, feelings of possessiveness—all natural growing pains of childhood which need a sympathetic ear rather than an authoritative scolding.

As the child gets older he needs to have the feeling of being trusted—trusted to take care of himself, to take on certain responsibilities (and these should be varied so that it does not become a monotonous duty) to make decisions, to handle small sums of money. Too often parents hate to see their children grow up, are over-protective (continued on page 46)



Photographs by Ernest Gottlieb

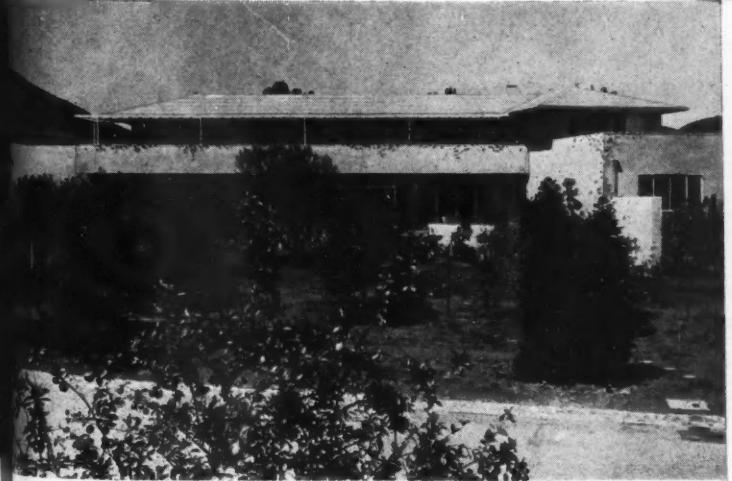
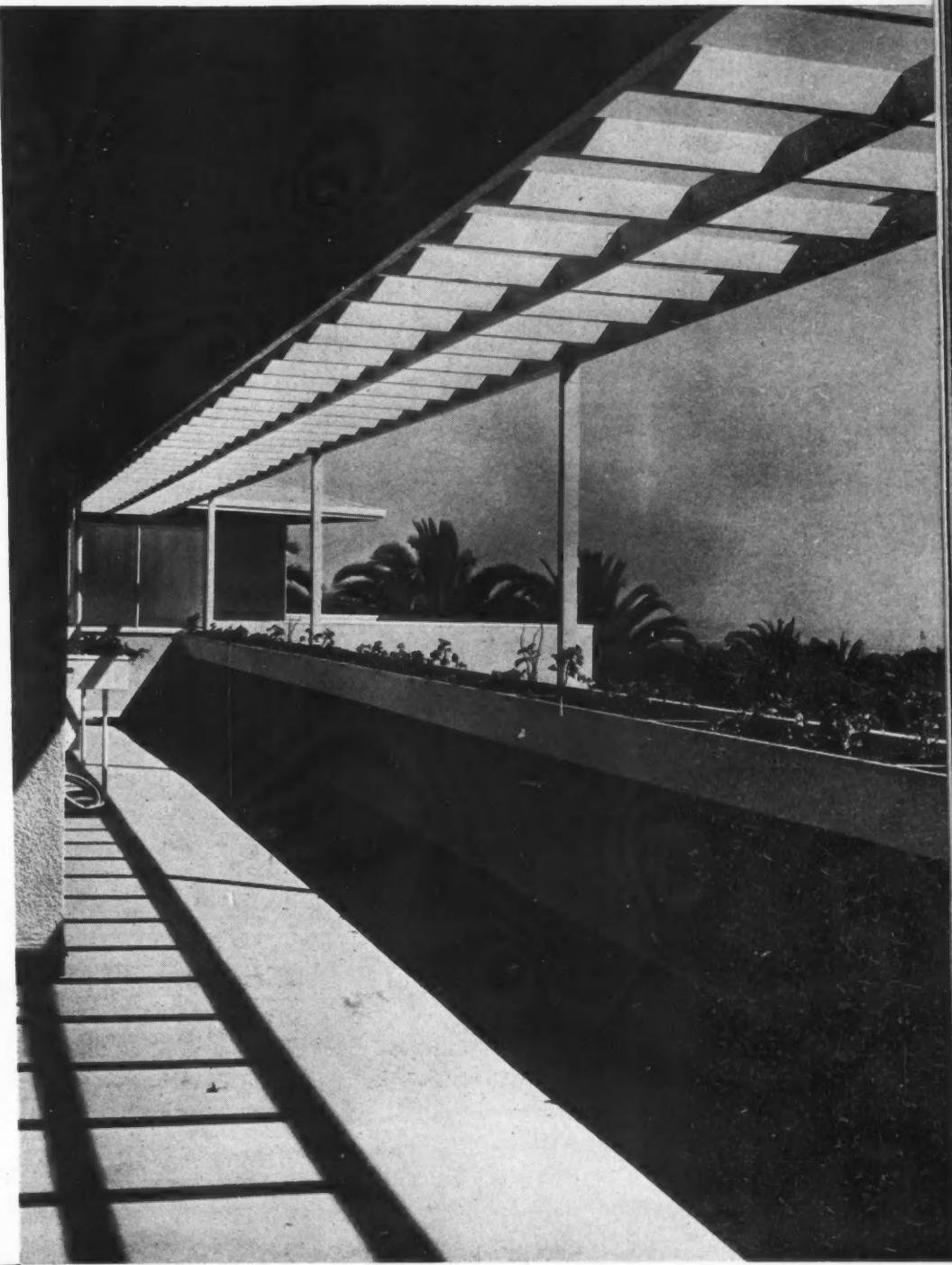


OWNERS: DR. AND MRS. THOMAS MANN - LOCATION: LOS ANGELES, CALIFORNIA - DESIGNER: J. R. DAVIDSON

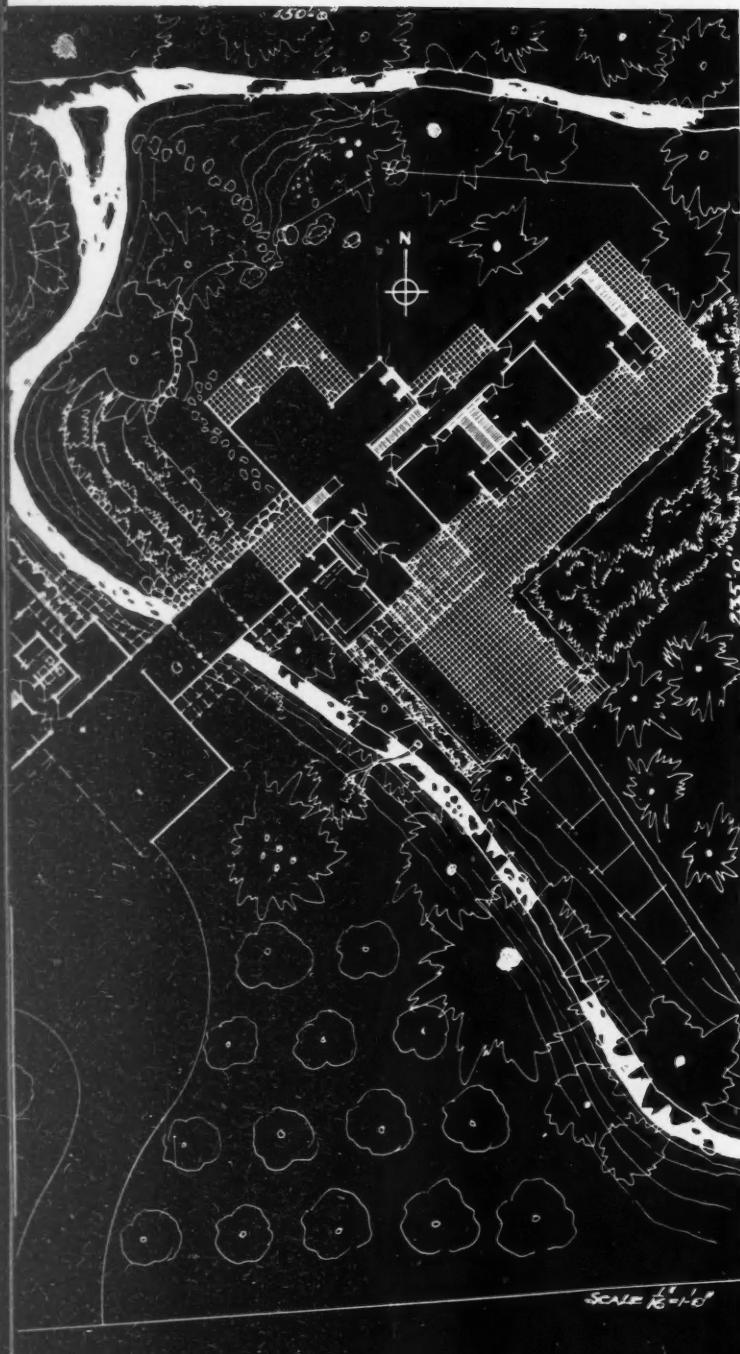
HOUSE FOR THOMAS MANN

Dr. Thomas Mann, expatriated from Germany, has found a new retreat in Los Angeles. On a gentle hill in the midst of a lemon grove, J. R. Davidson has created a house in close collaboration with the owners. Spacious rooms, exposure to sun, ocean view, and outdoor living space were required.

All bedrooms lead to a covered balcony or sun deck. A large south terrace in front of the living-dining room with direct connection to pantry and kitchen serves for out-of-doors eating and entertainment of guests. A smaller east terrace was designed for rest on warm days. To assure the greatest amount of working privacy for Dr. Mann, a special wing was designed with the study on the ground floor and a private stairway leading directly to his second floor bedroom with sun deck. The wall extension of the study into the garden acts as a baffle against noises from the nearby terrace. This careful consideration in special and the practical layout of the house in general have won the highest appreciation from Dr. and Mrs. Mann, whose reaction to the house has been expressed in a note to the designer, J. R. Davidson, that, "In times of so deeply depressing circumstances a harmonious home background is of great spiritual significance."



HOUSE IN A CANYON

**OWNER:**

Joseph S. Skirball

LOCATION:

North Hollywood, California

ARCHITECTS:

Carl Anderson and Ross Bellah



1

A stream running diagonally across the property determined the placement of this house. The covered bridge connecting the main living area and the service portion achieves complete privacy through this separation. There is a close relation between indoor and outdoor living spaces by the use of folding glass doors that open from all rooms. Each door unit is self-contained screen and double-hung glass operating in stainless steel tracks, permitting proper ventilation without doors being open. Each door has an adjustable accordion wooden blind on wire guides. All main rooms have horizontal sliding clerestory windows which provide light and cross-ventilation.

The exterior of the house is of knotty western red cedar siding in natural finish. The interior walls are of stucco painted in light gray casein paint. The woodwork throughout is waxed knotty red cedar. French doors are painted gray-green eggshell enamel. All floors in main living rooms are carpeted in soft gray chenille.

Built-in features include buffet, pass-pantry, china and linen closets, wardrobes with tray units inside, dressing tables, desks, bookcases. Because of this, the only furniture necessary is seating and tables.

4

Photographs by Robert Edwin Kampschroer





1
Carport and house taken from driveway.

2
Looking into the dining room from living room, showing built-in buffet and pass-pantry. Guest closet with flower arrangement pedestal and overhead light panel is shown at the right.

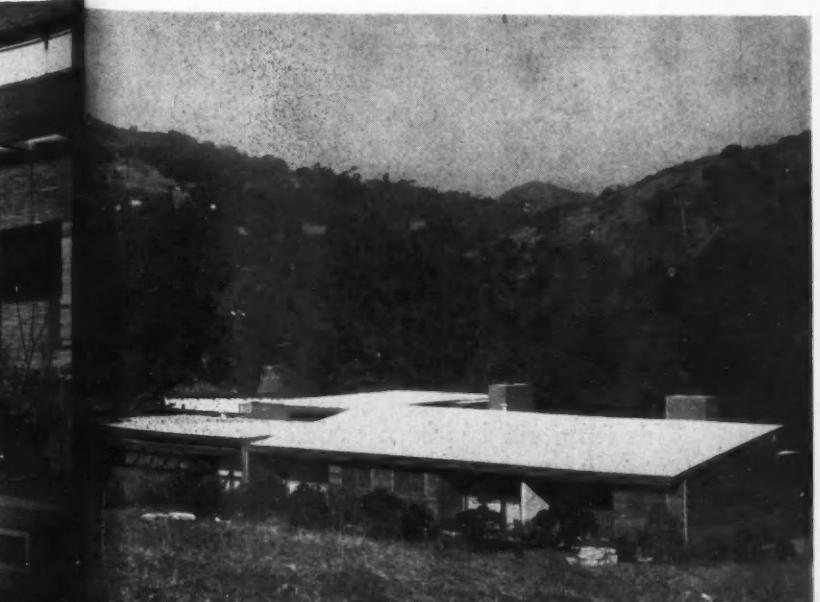
3
Bridge looking toward entrance door.

4
Living room showing relation between living and dining areas.

5
Exterior of house from the southeast.

6
Main bedroom seen from brick terrace showing fireplace, book shelves, dressing table, shoe closet, and wardrobe.

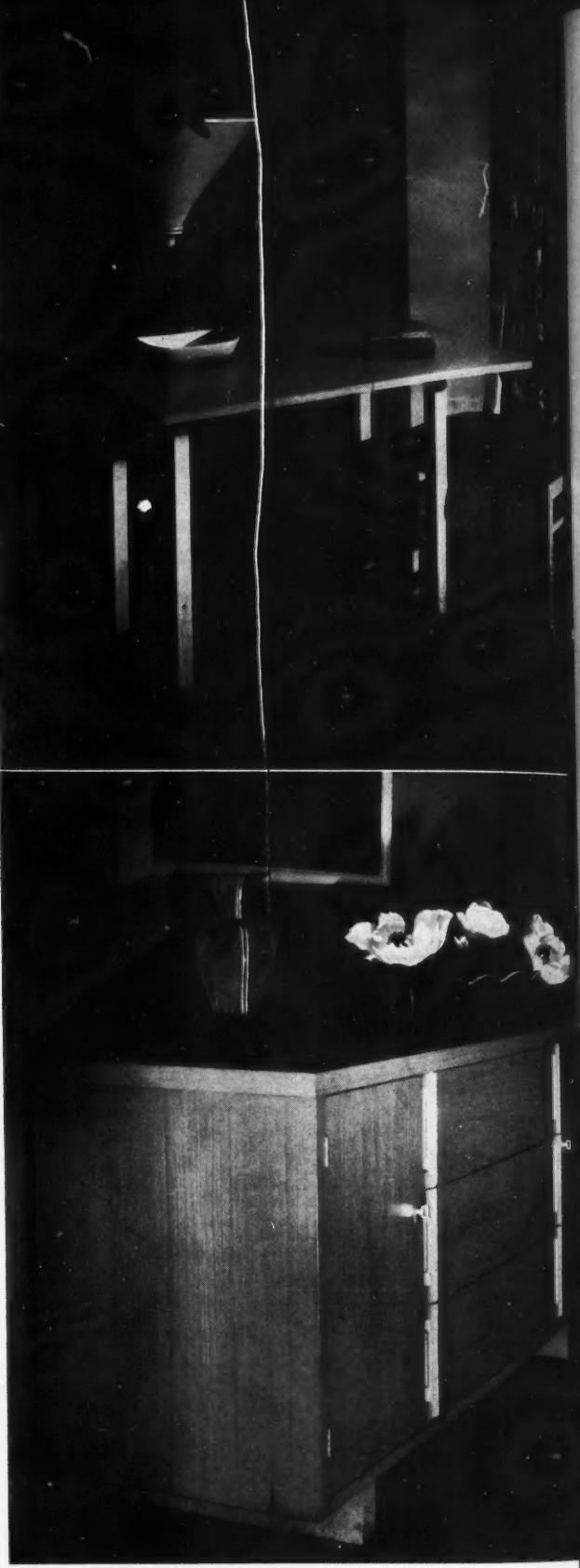
7
View of living room and den from entry, showing folding doors opening out to terrace and garden beyond. Terrace roof carries through to form light trough.



FURNITURE



Photographs by Ralph Samuels



This "New World" furniture was designed by Barker Bros. in a modern style that has besides an unmistakable functional quality, an individual character. The answer to this particular problem came from an adaptation of the Chinese simplicity of line. Evidence of this is shown only in the structure of the pieces, for there are no added ornaments or decorations. The pieces are finished in a soft gray overtone which has been relieved with accents of natural maple, and the gray tone catches the color used in relation to it.

This furniture has been scaled for use in not only small modern apartments but also for successful use in larger households.

products & practices

BARRETT & HILP, SAN FRANCISCO GENERAL CONTRACTORS, AWARDED ARMY-NAVY PRODUCTION "E" FOR VITAL WORK AT MARE ISLAND

The importance of the work of major general contractors to the war effort was brought into unprecedented prominence the week-end of December 5 with the presentation of an Army-Navy Production "E" Award to Barrett & Hilp, San Francisco general contracting firm, for exceptional proficiency in the erection of more than 150 building projects at Mare Island Navy Yard.

Participants in the Army-Navy Award program at Mare Island included Rear Admiral W. L. Friedell of the United States Navy and Col. Stuart M. Hall of the United States Army. Others who took major parts in the program included Lieut. Cmdr. A. J. Wagner, Lieut. Cmdr. W. M. Johnson, Capt. George D. Wetzel, Ensign B. L. Raffin, Lieut. E. E. Clarridge, Lieut. Cmdr. F. W. Phipps, Lieut. C. H. Darby and Cmdr. E. W. Andrews, retired, all of the Navy, and Harry Hilp, Frank Barrett, and O. F. Hughes, the latter a carpenter for Barrett & Hilp chosen to represent the employees.

All of the thousands of Barrett & Hilp employees took time out to receive the Army-Navy Award, to celebrate that achievement and to define objectives for even harder work and greater accomplishment in the future. In addition to the activities connected with their regular work, they also launched a new War Bond drive as a feature of their Pearl Harbor Day program, and Mr. Barrett pledged the management to match dollar-for-dollar the total subscription of the employees. To give the drive a good start, the superintendents and foremen at the Barrett & Hilp Belair Shipyard had lunch with William R. Lawson, project manager, and pledged the purchase of more than \$20,000 in bonds before they left the table.

Many high spots illuminated the December 5 week-end for Barrett & Hilp. Saturday noon the "E" flag, symbol of the Army-Navy Construction Award, was presented to the firm heads by Rear Admiral Friedell, commandant at Mare Island Navy Yard. All associated sub-contractors were included in the distinction and the citation commended the speed and efficiency with which the more than 150 projects had been constructed at Mare Island. Representing the Army, Col. Hall participated in the ceremony by presenting "E" pins to all employees. The acceptance was made by Mr. Hughes for the employees. Mare Island Navy Band, under the direction of Bandmaster Cecil H. Eahart, furnished the music, and Floyd Farr served as master of ceremonies. Cooperating closely with all arrangements for the program were Capt. Wetzel and Lieut. Cmdr. Wagner, both stationed at Mare Island. More than 1500 employees witnessed the presentation, which took place on a temporary platform erected near the field offices of the contractors on Mare Island.

"Achievement Celebration" was the name given the employees' party in the Scottish Rite Auditorium, San Francisco, Saturday evening. Cocktails, a buffet supper served by the world-famous chef, George Mardikian, of Omar Khayyam's, entertainment professional and volunteer, and dancing filled the evening hours. Red, white, and blue pennants, replicas of the "E" flag and pins were featured in the decorative scheme and the atmosphere was established by a series of placards and banners bearing slogans such as "Keep Up the Good Work," "Congratulations, Gang," "Let's Add More Stars to Our E Flag," and "Every Worker a Fighter on the Home Front." Specially printed programs in color were distributed at both Saturday affairs. These featured striking reproductions of the "E" flag and pins and were retained as cherished souvenirs of the gala day.

Contents of the Mare Island program included the "Citation," explaining "the production award for outstanding performance in wartime construction," the names of those on the speakers' platform, the complete program and a page entitled "Our Appreciation—Our Pledge," signed by J. F. Barrett and Harry H. Hilp. "Achievement Celebration" was the title on the cover of the evening program. A picture of the flag and of a typical shipyard worker in his tin hat,

together with the firm name, completed a brilliant cover for the 9x12-inch booklet. Inside was a salutation to the employees by the hosts, Frank Barrett and Harry Hilp. Names of all the "E" employees were listed on the closing pages. Names of the sub-contractors, also included in the award, appeared in a box on the last page.

Monday brought up a different kind of program and marked the placing of the first steel reinforcing rods in the hull of Ship No. 1 at Dock No. 5 of the company's new Belair Shipyards. Five months ago this area was swampy tidal land along San Francisco Bay. Today it has been transformed into a huge operation where Barrett & Hilp will construct 26 ship-shaped concrete barges. With the first contract for the construction of facilities being practically completed, the general contractors celebrated Pearl Harbor Day by placing the first steel in the first of the ships.

Mr. Lawson, project manager, opened the special program and introduced Mr. Hilp, who was master of ceremonies. Several representatives of the United States Maritime Commission were presented and Maj. Gen. Paul Bernard Malone, U. S. A. retired, made the address of the day. Mr. Barrett gave the signal for the unveiling of the great "Remember Pearl Harbor" sign on the concrete mixing plant some 300 yards away, and launched the campaign for the purchase of war bonds. As the audience of workmen dispersed to return to their jobs, Mr. Hilp escorted the honor guests down into the form for the first hull on a tour of personal inspection.

For its inspiration and stimulation, for its boost to employee morale and loyalty, for its significance to the war effort, it was a busy week-end for Barrett & Hilp. Appropriately enough, it was also a typically American combination of official dignity and jubilant celebration. It was recognition of accomplishment, appreciation of faithful effort. And it was a square-jawed resolve to carry on with no wiped off the face of the earth.

out relaxing until mass murderers

RESUME OF VALLEJO WAR CONSTRUCTION

There probably is more war housing in the vital Vallejo, California, area than in any other area of similar size in the United States. This housing has been constructed over a period of two or three years, is going on now and will be supplemented with at least the 1,500 more living units which recently were approved in Washington. It is of several types of construction, but mostly consists of prefabricated single-family and multi-family units.

The general contractors, prefabricators and sub-contractors who have handled this work are handling it and probably will handle the rest to come have made striking records in terms of good construction in spite of acute time elements arbitrarily imposed by the immediate need for the housing units. Many in all classes are paying return visits on second and third projects.

For instance, Plywood Structures of Los Angeles has used its system of prefabrication on projects for the Farm Security Administration, which did some of the earliest Vallejo projects, and on several later projects. Barrett & Hilp, Myers Bros., Herbert Mayson, Robert McCarthy, Engineers Limited and the Fred J. Early, Jr. Co., all general contractors, have had a prominent part in Vallejo construction.

Following is a resume of all Vallejo war housing construction with the names of the principal general contractors and prefabricators:

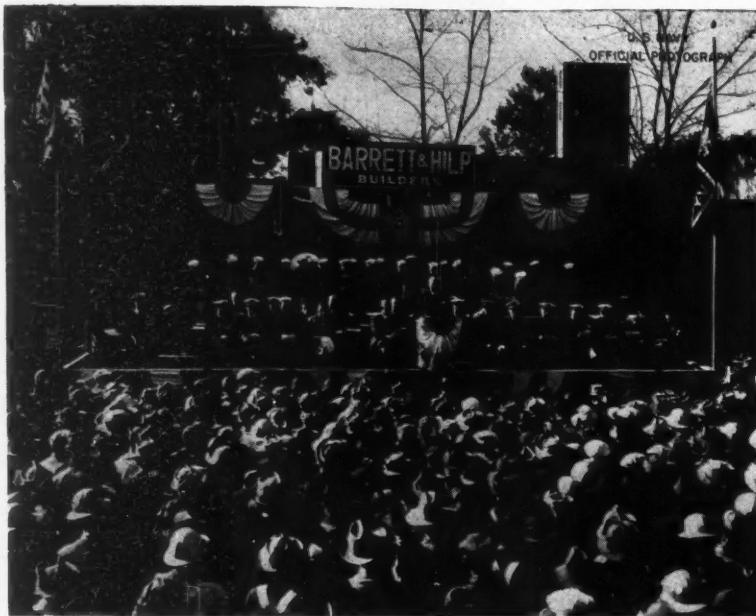
FEDERAL TERRACE—CAL. 4083-4084

General Contractors:
Engineers, Limited
Charles L. Harney

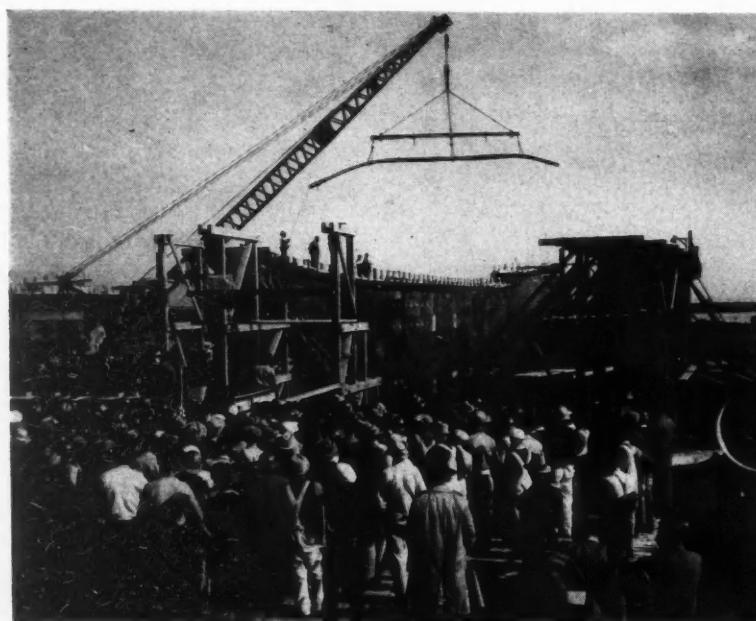
Federal Terrace is located in North Vallejo on rolling land with easy grades. The streets follow the natural contours of the site and are bordered with green



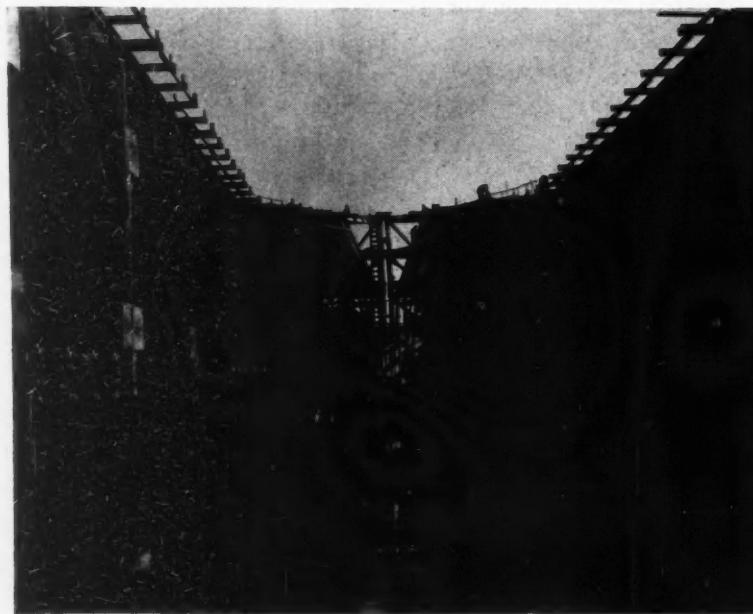
Harry H. Hilp, left, and J. F. Barrett of Barrett & Hilp, San Francisco general contractors, raise flag carrying Army-Navy "E" Production Award. This award (presented for work done at Mare Island Naval Base) is one of the first given to general contractors for outstanding war work. (Other pictures on following page.)



Presentation of the Army-Navy "E" Production Award to Barrett & Hilp was made with full honors. This official U. S. Navy picture shows the speakers' platform, Harry Hilp speaking.



The first steel is over the hull of the first barge, ready to be lowered into place.



Looking aft from the bottom of the hull. Workman in bo's'n's chair places markings for inside form construction guidance.

lawns from which rise one and two story structures of white wood. This project contains almost 900 dwellings—some of two bedrooms, some of three bedrooms—and consequently has a high child population. Because of necessities in the original budget the community facilities and playground areas were not developed—a situation which is being remedied under the management of the Vallejo Housing Authority. The dwellings are designed with the strictest simplicity and are partially demountable. Federal Terrace is centered by a new school built under the Public Building Administration. The sand-colored structure is completely functional in design, one story in height, and with its long panels of windows and straight angles creates an arresting pattern of contrast to the smaller buildings which surround it. It was designed by Architect Harry Devine of Sacramento. The auditorium and various craft rooms will be used, in other than school hours, as community facilities for residents of the project.

CHABOT TERRACE—CAL. 4211

General Contractors:

Herbert Mayson

Myers Bros.

Robert McCarthy

Leibert & Troboch, C. W. Caletti, W. C. Tait, Inc.

Prefabricators:

Plywood Structures

Bates Prefabricated Structures

Chabot Terrace, covering over 400 acres, is one of the largest single projects in the world. As the project is three miles from the center of Vallejo, it has its own commercial districts, shops and stores placed at central points throughout the area. Parking areas are designed near the shopping centers and contain over eight acres near the major commercial center alone. There are three schools included in the project, two grammar schools and a junior high. The schools will also serve as the community centers, as they have meeting rooms and auditoriums. There are many recreation areas throughout the project for both children and the adults. Sand boxes, jungle gyms, climbing, wading pools and just play space for children; tennis courts, baseball diamonds, basketball, etc., for the adults. Picnic groves for the whole family. The entire 400 acres is rolling hills, and the houses and streets are oriented to take advantage of the bay view, and the view of the surrounding hills. Mare Island buses will pick up workers at convenient points in the Terrace and take them directly to work.

VICTORY APARTMENTS—CAL. 4218

General Contractor:

Barrett & Hilp

The site is bounded on the east by Fourth Street, the main approach to Vallejo from the south. It was necessary to fill, compact and drain an area of perfectly flat marsh land in order to obtain a satisfactory building site and stable foundations. These fifty-four buildings are two-story structures containing 1,000 one and two room apartments. Constructed entirely of wood, they were placed on combination wood and concrete mat foundations.

The program requirements established a very high population density which eliminated consideration of court schemes but orientation was kept within narrow limits to provide maximum light and sunshine. A community building with recreation rooms and cafeteria completes the project.

*ROOSEVELT TERRACE—CAL. 4082

General Contractor:

Barrett & Hilp

The site is on the northern boundary of the city of Vallejo, bounded by Sears



These officials gathered December 7, the anniversary of Pearl Harbor, at the new Barrett & Hilp Belair Shipyard to watch the work being started on 26 ship-shaped concrete barges the company will build. Left to right are: William B. Warren of the American Bureau of Shipping; Thomas Telfer, assistant project manager at Belair; Basil McLean of the American Bureau of Shipping; E. J. Rapley of the American Bureau of Shipping; Jesse Rosenwald, resident engineer for Barrett & Hilp at Belair; Frank Barrett; Major General Paul Bernard Malone, U. S. A. retired; Robert F. Palmer, U. S. Maritime Commission resident engineer; Harry Hilp; Project Manager William R. Lawson D. D. Dick of the U. S. Maritime Commission.

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The Treasury's decision to increase the limitations on the F and G Bonds resulted from numerous requests by purchasers who asked the opportunity to put more money into the war program.

This is not a new Bond issue and not a new series of War Bonds. Thousands of individuals, corporations, labor unions, and other organizations have this year already purchased \$50,000 of Series F and G Bonds, the old limit. Under the new regulations, however, these Bond holders will be permitted to make additional purchases of \$50,000 in the remaining months of the year. The new limitation on holdings of \$100,000 in any one calendar year in either Series F or G, or in both series combined, is on the cost price, not on the maturity value.

Series F and G Bonds are intended primarily for larger investors and may be registered in the names of fiduciaries, corporations, labor unions and other groups, as well as in the names of individuals.

The Series F Bond is a 12-year appreciation Bond, issued on a discount basis at 74 percent of maturity value. If held to maturity, 12 years from the date of issue, the Bond draws interest equivalent to 2.53 percent a year; computed on the purchase price, compounded semiannually.

The Series G Bond is a 12-year current income Bond issued at par, and draws interest of 2.5 percent a year, paid semiannually by Treasury check.

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Point Road and Sacramento Street. It was undeveloped land used for farming purposes. Rolling land with grades up to 12 per cent presented no street problem. Streets cut contours at right angles and the buildings followed the natural contours. The buildings are of reinforced concrete walls and floors with framed roofs covered with fireproof cement shingles. The site plan provided ideal orientation, assuring sunshine in every room at most times of the year. In plan there is an interesting interrelation between effecting the maximum economy of floor space and arranging the fenestration to provide adequate wall space for furniture arrangement, at the same time providing a very orderly scheme of architecture.

*Roosevelt Terrace is under direct management of the Navy, although the Vallejo Housing Authority holds the lease on the project.

CARQUINEZ HEIGHTS—CAL. 4086

General Contractors:

Barrett & Hilp
Robert McCarthy

Midstate Construction Company (School)

Prefabricator:

Plywood Structures (Part of Project)

This project presents a spectacular horizon of war housing to the traveler. The site was planned to disturb as little top soil as possible, hence grading for roads was adjusted to the contours of the ridges and valleys, and the rows of houses stretch up and down hill with entrance to many of them being gained by footpath. The architect gave the greatest possible attention to achieving space in the interiors with orientation to provide maximum sun and air to all dwellings. Construction is demountable and temporary in type of plywood or "Homasote" panels and undersheathing between ground and floor of vertical redwood boards in natural color. The flat roofs and wide overhangs of the dwelling produce an always varying pattern of light and shadow which accentuate the dramatic rhythms of the plan. In the center of the project is a grammar school, demountable, designed by Franklin & Kump. All of the hallways of the school are outdoors with covered roofs; the buildings are separated, with only covered passages joining the various school rooms. The school with its adjoining auditorium make up the indoor community rooms for the project. In one section of this project are the "experimental houses" which were done by Architect W. W. Wurster on a few of the acres of the project. They are of three types, and evidence architectural advancements. These houses, although they use more glass, etc., averaged \$100 less per unit than did the conventional houses.

FARM SECURITY DORMITORIES AND UNITS CAL. 4087, 4088, 4089, 4190, 4212, 4216

General Contractors:

Fred J. Early, Jr. Co.
Oliver N. Rousseau

Prefabricator:

Plywood Structures

Designed for temporary occupancy until more substantial housing could be provided, some of these units were substituted for a trailer park when it was found the cost would be essentially the same. The cabins contain a living room, bedroom, kitchen and bath at a per unit cost of \$1,320. The units are prefabricated and constructed for rapid demountability. Thirty-eight dormitory buildings containing 78 units also were built, some for men and some for women. Administration and restaurant buildings also were built. The units are demountable and were assembled from prefabricated panels built on 1x3-inch frames. Room-width panels, a story in height, are jointed at the line of the second floor by a double overlap. The effect thus produced is of a shadow line around the building at this height which contributes an attractive decorative note while providing necessary weathering. The construction was highly economical, the cost being \$268.86 per occupant. The restaurant and administration building was constructed of the same type of panels; a color note of blue doors and red handrails, on the stairs to the entrance, against the brown stain of the restaurant exterior provides interest and variation.

CONTRIBUTES PREFABRICATION IDEAS

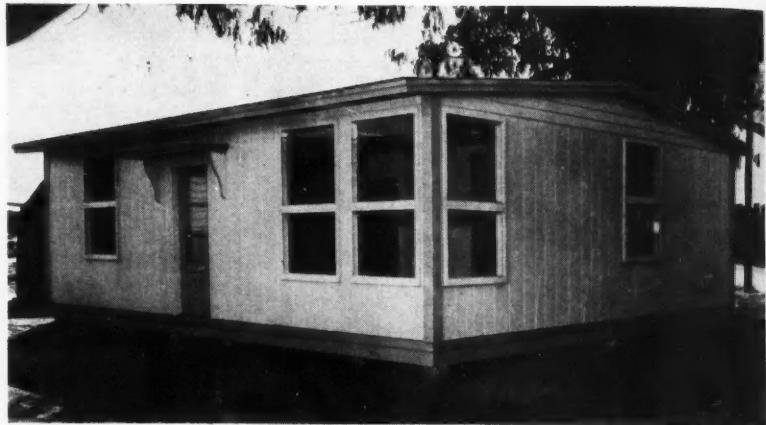
The economists of a few years back, who wailed over the fact that America had no more frontiers, evidently did not take account of the inventive genius of American business. Frontiers in the form of undeveloped land and natural resources are now replaced by new creations of the mind of man. At every turn Americans are confronted with developments of a revolutionary nature destined to change completely the lives of future generations. Factory prefabrication of homes and advances in the art of skin-stressing and pressure-gluing sections of every nature will play no small part in the change of building methods slated for the post-war era.

Stewart & Bennett in National City, California, made some of the early experiments in factory prefabrication methods and quickly learned that special machinery had to be developed to get the efficiency out of the manufacturing process which successful field erection of the building required. One such machine was a sizer, which held panels within required limits of accurate measurement. Copying of this machine by certain other prefabricators working on war contracts has been permitted by Stewart & Bennett. This is because their sizer provides one of the vital contributions to accurate standardization, so necessary in the factory if erection on the building site is to progress smoothly. Time-consuming fitting operations are avoided by the erection crew using panel sections properly sized.

One of Stewart & Bennett's latest achievements is the application of materials other than plywoods to the factory prefabrication process. This development came about when certain grades of exterior plywoods joined the list of "critical

materials." The Stewart & Bennett method makes possible an ingenious application of tongue and groove random width boards to the exterior of wall sections. The effect created is a pleasing one. It will later lend itself to architectural adaptations, adding variety and interest to prefabricated homes and buildings of the future.

It is this ability of American manufacturers to take a basic idea and add their own inventive development which has been responsible in a large measure for



Stewart & Bennett, pioneer prefabricators of National City, California, call this their "Victory House." It is so named because it represents a "victory" over production problems arising from the critical material situation caused by big demand for exterior plywoods. The unit has exterior panels faced with tongue and groove random boards. It provides a pleasing variation in the outward appearance of this factory-prefabricated home.

America's startling progress in the output of war material. Thus the building industry has joined the shipyards, the aircraft factories and the automobile production lines in a successful effort to get more output faster and to improve rather than to substitute.

So-called "substitutions" of a few months back are now found to be far-reaching advancements which point the way to an earlier victory and a betterment in peace-time living standards, even above those we formerly knew.

BOOKS

continued from page 10

wanted to tell these officers about it, and shock them, and say, 'You'd better get away now; they're a wild bunch who shoot their officers because they don't feel the officers are fighting properly.'

Quayle finds the solution to his personal problem in the words of a fellow officer. "It's a matter of survival." The thing for the soldier to do is to keep himself alive if possible, until overhead wrongs are set right. Quayle feels that they *will* be set right. History has done much to bear out his theory. Other Quayles, and other Aldridges, in Great Britain and in America, have voiced acid criticism of dim minds under brass hats. They have been heeded instead of shot. Listening has paid. Instead of Dunquerque, Crete, Bataan, Wake Island, and Singapore, we're having a bit of North Africa and Guadalcanal. Things are better. But there's still a place for the sort of criticism offered in *Signed With Their Honor*. For instance, congressional isolationists who fought the lend-lease, who fought the draft, who fought the draft extension, who fought the two-ocean navy, who fought the fortification of Guam and the Philippines, are still holding forth on the front pages, viewing with alarm the conduct of practically everything. There are still stinkers in high places, and the conclusions of Flight Lieutenant John Quayle are still valid.—PATTERSON GREENE.

ART

continued from page 18

lection of Erich Maria Remarque. Perhaps never before have so many Cezannes been shown locally in a group of this kind, which includes some of the outstanding names in French art of the past century: Renoir, Degas, Delacroix, Daumier, Toulouse Lautrec, Utrillo, and Picasso. One cannot help but regret that there is not greater popular demand here for art fare of this stature. If such a need could make itself felt, our resident collectors might be encouraged more often to make available for public viewing their modern masterpieces.

At least we can hope that in a not too far-distant future a Neutra will be engaged to design the fitting structure to house the art of yesterday, today, and tomorrow. Certainly, Erich Remarque and the Los Angeles Museum are paving the way.

And so, too, in its own fashion, is the American Contemporary Gallery doing pioneer work. Clara Grossman's policy of showing moderns of our time, known and unknown; abstractionists, social commentators, experimentalists; places her gallery in a unique position. She has just moved into new and more accessible quarters at 6727½ Hollywood Boulevard, opening with an exhibit from the east of

paintings by Mervin Jules. And speaking of the Museum of Modern Art, the gallery carries a stock of that institution's remarkable and invaluable publications.

By way of a special pre-Christmas treat this month there's a delightful show of Raoul Dufy paintings at the Dalzell Hatfield Galleries. (Perhaps the town's growing up faster than we realized.) The *Fauvish* independence of Dufy puts this Frenchman's work on a little pedestal of his own fabrication. Outside the great formal tradition of painting, he has, nevertheless, through imaginative inventiveness, managed to enrich the embellishment of art in a highly provocative manner. The fluency of his pictorial calligraphy is a constant source of pleasant surprise, and it is small wonder that attempts to imitate him have been more prevalent than successful.

There perhaps could be found no greater contrast than that between the Dufy show and the exhibit of Frode Dann's which occupied the two front galleries at Stendahl's November 19 to December 5. Both Europeans by birth, the two men are technically and temperamentally worlds apart. Dufy is casual, ebullient, scintillating; Dann is quiet, dependable, painstaking. The language of the Frenchman is rapid, full of little nuances and inflections and laughter; that of the Dane is slow, even-paced and inclined toward solemnity. People are part of Dufy's world. The still life is Frode Dann's *metier*. Because of this, it is interesting to observe the smoldering intensity of the man as he reveals himself in his own portrait, and one feels that this canvas remarkably betrays the Nordic predilection toward sublimation and complete objectivism. There are few who can match Mr. Dann's skill with watercolor.

Though the 22nd Annual Exhibition of the California Watercolor Society held at the Los Angeles Museum is now of the past, it deserves special mention. As a group, California's watercolorists outdistance those who work in oil. They have a greater mastery of their medium, more resourcefulness, and relative freedom from the what-is-done-elsewhere influence. This may be due to the swift nature of watercolor, the directness of statement which it requires, permitting the artist less time to lose the imprint his own environment has left upon his painting consciousness, and which seems so often forgotten in the laborious development of an oil.

Without attempting to document, in retrospect, a show so large, nor to itemize the prize winners, elsewhere recorded, we should like to give cognizance to a small group of exhibitors for other, less publicized qualities—our own verbal medals for outstanding achievement. To romanticist Flavio Cabral for choosing a thoroughly respectable *Berkeley Street* instead of the long-honored picturesque shacks of the "foreign quarter" with which to make a pleasantly unhackneyed picture. To Irene Lagorio for her charming use of reds and greens, titled *Pink Saloon*, handled with a real feeling for spacial pattern in color. To old-timer Oliver Albright for adapting the impressionist technique (again with difficult pink and green) into something decorative and fresh in *The Greenhouse*. To Mary Finley Fry for creating her own idiom of abstraction in *Texture Patterns* without leaning too obviously on the clichés of her predecessors, and to Zoray Andrus for attempting in *Gold Hill, Fire House* to control abstract elements within a framework of realism. To Watson Cross, Jr., and Alexander Nepote for their *Three White Houses* and *Lone Street*, respectively, in which each captured in fluent manner something of California's real color and mood. To Edna Stoddart for her zestful *Deserted Boat* with its provocative interlocking forms, and to innovator Knud Merrild (*Man and Woman*), whose craftsmanship and imagination have justly made him our outstanding subjective abstractionist.—GRACE CLEMENTS.

A one-man show of paintings by Max Band will be held in the Los Angeles County Museum during January, 1943.

Max Band was born in 1900 in Naumestis, Lithuania. Since 1922 he made his home in Paris. Exhibitions of his works have been held since 1924 in Paris, Berlin, New York, Amsterdam, Geneva, Jerusalem, Kaunas, and Los Angeles. He participated in the exhibitions of French Art in Amsterdam, Holland; French Art in Bruxelles, Belgium; Salon d'Automne, Paris; Salon des Tuileries, Paris.

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the United States.



AMERICAN-SOVIET RELATIONS

continued from page 27

average worker. Artists, scientists, and outstanding writers are usually paid even more than factory managers or political commissars. The chief difference between the economic organization of Russia and that of the United States is that in Russia it is almost impossible to live on income-producing property. The Russian form of state socialism is designed not to get equality of income but to place a maximum incentive on each individual to produce his utmost.

A third kind of democracy which I call ethnic is, in my opinion, vital to the new democracy, the democracy of the common man. Ethnic democracy means merely that the different races and minority groups must be given equality of economic opportunity. President Roosevelt was guided by principles of ethnic democracy when in June of 1941 he issued an executive order prohibiting racial discrimination in the employing of workers by national defense industries. Russia has probably gone farther than any other nation in the world in practicing ethnic democracy. From the Russians we can learn much, for unfortunately the Anglo-Saxons have had an attitude toward other races which has made them exceedingly unpopular in many parts of the world. We have not sunk to the lunatic level of the Nazi myth of racial superiority, but we have sinned enough to cost us already the blood of tens of thousands of precious lives. Ethnic democracy built from the heart is perhaps the greatest need of the Anglo-Saxon tradition.

The fourth democracy, which has to do with education, is based fundamentally on belief in ethnic democracy. It is because Stalin pushed educational democracy with all the power that he could command that Russia today is able to resist Germany. The Russian people for generations have had a great hunger to learn to read and write, and when Lenin and Stalin gave them the opportunity, they changed in 20 years from a nation which was 90 per cent illiterate to a nation of which nearly 90 per cent are able to read and write. Russia has had a great admiration for the American system of technical education and public libraries. If she can continue during the next 20 years the progress made in the past 20, she will surpass the United States. If, in the future, Russia comes wholeheartedly into the family of nations, we may expect Russian scientists to make contributions to human welfare which equal those of any nation in the world. In any event, the Russian scientists will most assuredly be doing their best to place the results of science more definitely at the service of the average man and woman. Patents based on Russian scientific work will not be held out of use to benefit international cartels.

With regard to the fifth democracy, the treatment of the sexes, most of us in the United States have felt complacent. It has taken the war experience of Russia to demonstrate the completeness of our failure. The Russian Revolution gave equality of economic opportunity to women. Those who have visited Russia recently say that about 40 per cent of the work in the factories is being done by women. The average woman does about as much work as the average man and is paid as much. Thousands of Russian women are in uniform, either actively fighting or standing guard. We in the United States have not yet in the same way as the Russians called on the tremendous reserve power which is in our women, but before this war is over we may be forced to give women their opportunity to demonstrate that with proper training they are equal to man in most kinds of work. The old democracy did not serve as a guarantee of peace. The new democracy in which the people of the United States and Russia are so deeply interested must give us such a guarantee. This new democracy will be neither Communism of the old-fashioned internationalist type nor democracy of the old-fashioned isolationist sort. Willingness to support world organization to maintain world peace by justice implemented by force is fundamental to the democracy of the common man in these days of airplanes. Fortunately, the airplanes, which make it necessary to organize the world for peace, also furnish the means of maintaining peace. When this war comes to an end, the United Nations will have such an overwhelming superiority in air power that we shall be able speedily to enforce any mandate whenever the United Nations may have arrived at a judgment based on international law.

The first article in the international law of the future is undoubtedly the United Nations' Charter. The United Nations' Charter includes the Atlantic Charter and there is little reason why it should longer be called the "Atlantic Charter" in view of the fact that the broader instrument has been validated by 30 nations.

This United Nations' Charter has in it an international bill of rights and certain economic guarantees of international peace. These must and will be made more specific. There must be an international bank

and an international TVA, based on projects which are self-liquidating at low rates of interest.

In this connection I would like to refer to a conversation with Molotoff when he was here last spring. Thinking of the unemployment and misery which might so easily follow this war, I spoke of the need for productive public works programs which would stir the imagination of all the peoples of the world and suggested as a starter a combined highway and airway from southern South America across the United States, Canada, and Alaska, into Siberia and on to Europe with feeder highways and airways from China, India, and the Middle East. Molotoff's first reaction was, "No one nation can do it by itself." Then he said, "You and I will live to see the day."

The new democracy by definition abhors imperialism. But by definition also, it is internationally minded and supremely interested in raising the productivity, and therefore the standard of living, of all the peoples of the world. First comes transportation and this is followed by improved agriculture, industrialization and rural electrification. The big planes and skilled pilots which will be ours when the war comes to an end will lead us into a most remarkable future as surely as day follows night. We can make it a future of new democracy based on peace. As Molotoff so clearly indicated, this brave, free world of the future cannot be created by the United States and Russia alone.

Undoubtedly China will have a strong influence on the world which will come out of this war, and in exerting this influence it is quite possible that the principles of Sun Yat Sen will prove to be as significant as those of any other modern statesman. The British Commonwealth, England herself, the democracies of northwest Europe, Latin America, and in fact all of the United Nations, have a very important role to play. But in order that the United Nations may effectively serve the world, it is vital that the United States and Russia be in accord as to the fundamentals of an enduring peace based on the aspirations of the common man. It is my belief that the American and Russian people can and will throw their influence on the side of building a new democracy which will be the hope of all the world.

MUSIC

continued from page 14

stating the positive equation of a theme, proceeds beyond hypothesis to an exact consequence.

Bach is the most modern of composers. The daring of his creative wisdom speaks to the most daring usage of the modern mind. To understand the art of Bach today is in so far to overcome the defeat of spiritual insight that binds the cosmos to earth-limited intelligence.

"I don't know anything about it, really, but I know what I like," apologizes the young lady, heels still downward, still on solid flooring, as she examines the curious inversion, the pattern of many falling, a Last Judgment, safely on the wall, pinned, this intellectual metaphor and conception of a universe out of date. And she applauds the *Italian Concerto* and the big *D minor Toccata and Fugue* done like that, yes, just like that, in the fashion—intended only for pleasing—no longer intellectual or to be truly felt. Indeed untrue, in this reception of indifferent tolerance akin to cynical hate.—PETER YATES.

DISCIPLINE FOR DEMOCRACY

continued from page 35

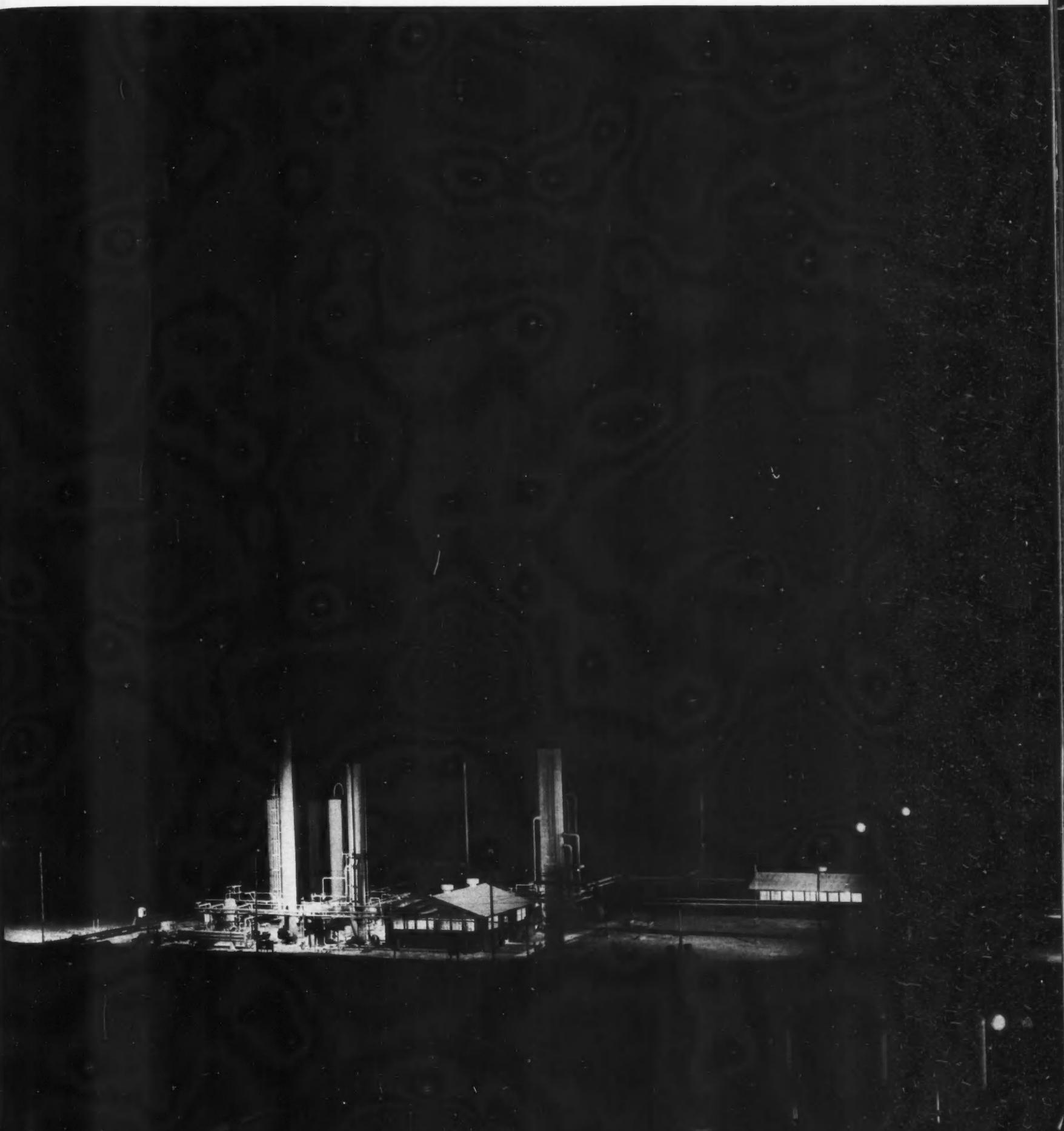
and keep them dependent. The dictator type of parent is sometimes so out of a feeling that he doesn't want the child to grow up and have a mind of his own. His fear that the child may come to harm if left to his own devices is often really a fear that he will lose the child as a child.

The adolescent stage is undoubtedly the most difficult. Now the youth begins to think for himself, to want to be independent and no longer worry "what will mother or father say." The stricter the parents have been the more conflict the young person will have, both within himself and with his parents in following the normal tendency to stand on his own feet. On the other hand, if parents have already accustomed themselves to trusting his ability to look after himself, they will not worry so much about him and he will already be well along the road to independent thinking and the assumption of responsibility. Most important of all, he will not need to be in open rebellion against his parents, nor will he, as so many adolescents do, transfer that rebellion to a fight against all authority. He will be the one who will be able to be both the leader or the good soldier as the occasion demands.

Thus a young democratic citizen is born. Not by means of an authoritative type of discipline, but one which is discipline in the strict sense of the word: training. Training through the parents' understanding of the child. Training with the intention of developing independent thinking, self-control, and the assumption of responsibility.

industrial section

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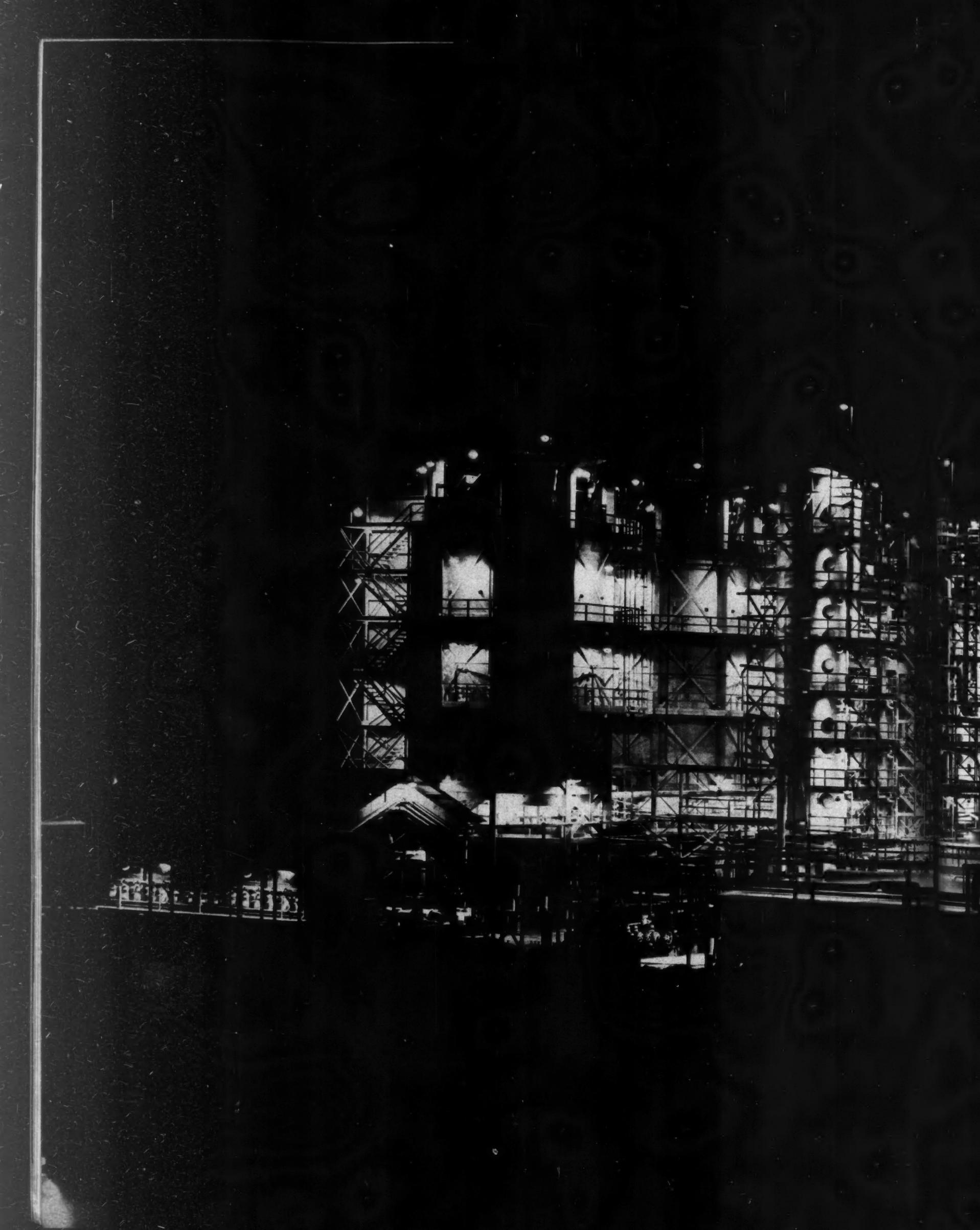
THE DEMANDS OF A TOTAL WAR are proving to the American people that economic mechanisms are the servant of man and not his master—that when the safety of the nation is at stake economic mechanisms are called upon to produce results which would have been impossible in peacetime due to accepted theories which precluded such results as economically beyond accomplishment.

Probably no nation has ever been less prepared for war than was the United States. Certainly no nation had been asked to plunge into as critical a struggle on shorter notice. The United States found it necessary to convert its huge peacetime economic and social machine to the purposes of war with no time out for in-due-course consideration. This conversion will be only slightly less important in history than the war which caused it. As the war will leave its mark on the course of world politics for scores of years, so this conversion will have a profound effect on world economics—it is routing out and exposing many of the deeply rooted prejudices and judgments which have stood in the way of the full accomplishment of our type of government and business.

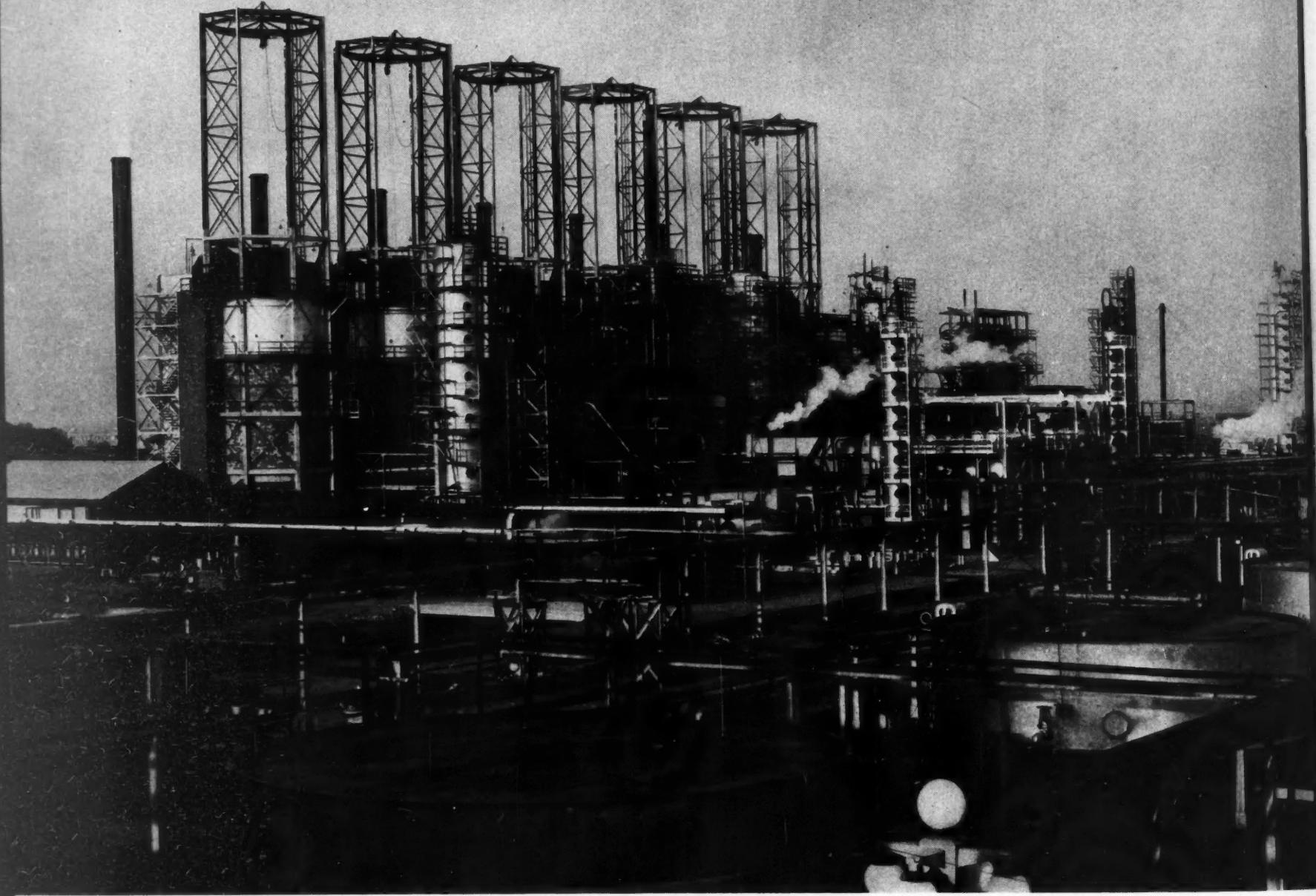
(continued on page 52)

Spectacular night lighting on Belridge Oil Refinery achieved by the Draucker organization. Plant was built by Parkhill-Wade.









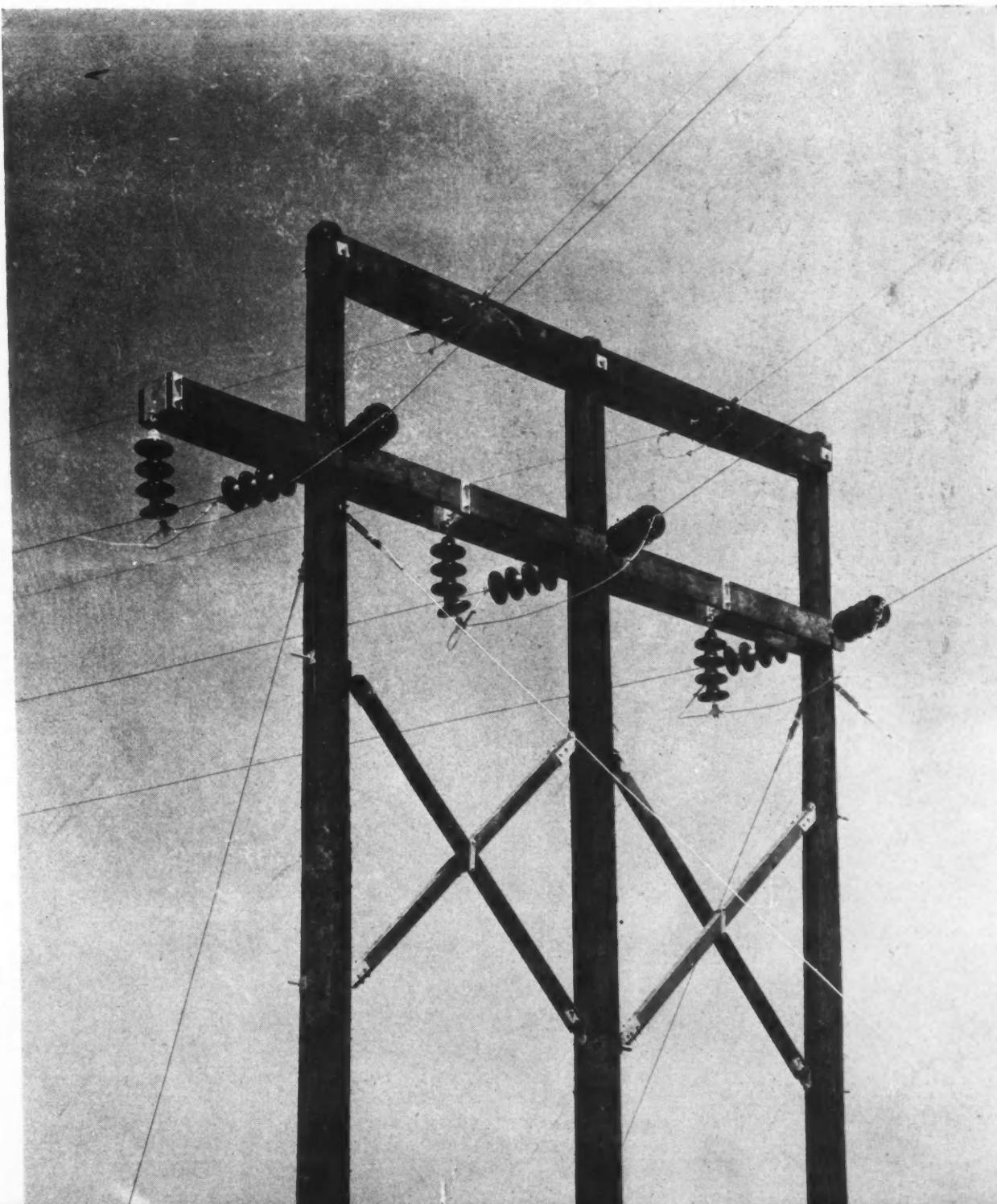
This is a day-time view of the Richfield refinery pictured at night on the preceding two pages. The electrical installations for such plants call for highly trained electrical technicians.

The thing which probably has caused more consternation in the ranks of our enemies than any other single development is the fact that the process has been one of conversion, not one of discard and replacement. America has used the tools it had at hand—companies and personnels which had been developed according to sound principles over varying periods of years. The process has been one of clearing the way so that these business organizations could produce to their full maximum and of eliminating handicaps which might have lessened their results.

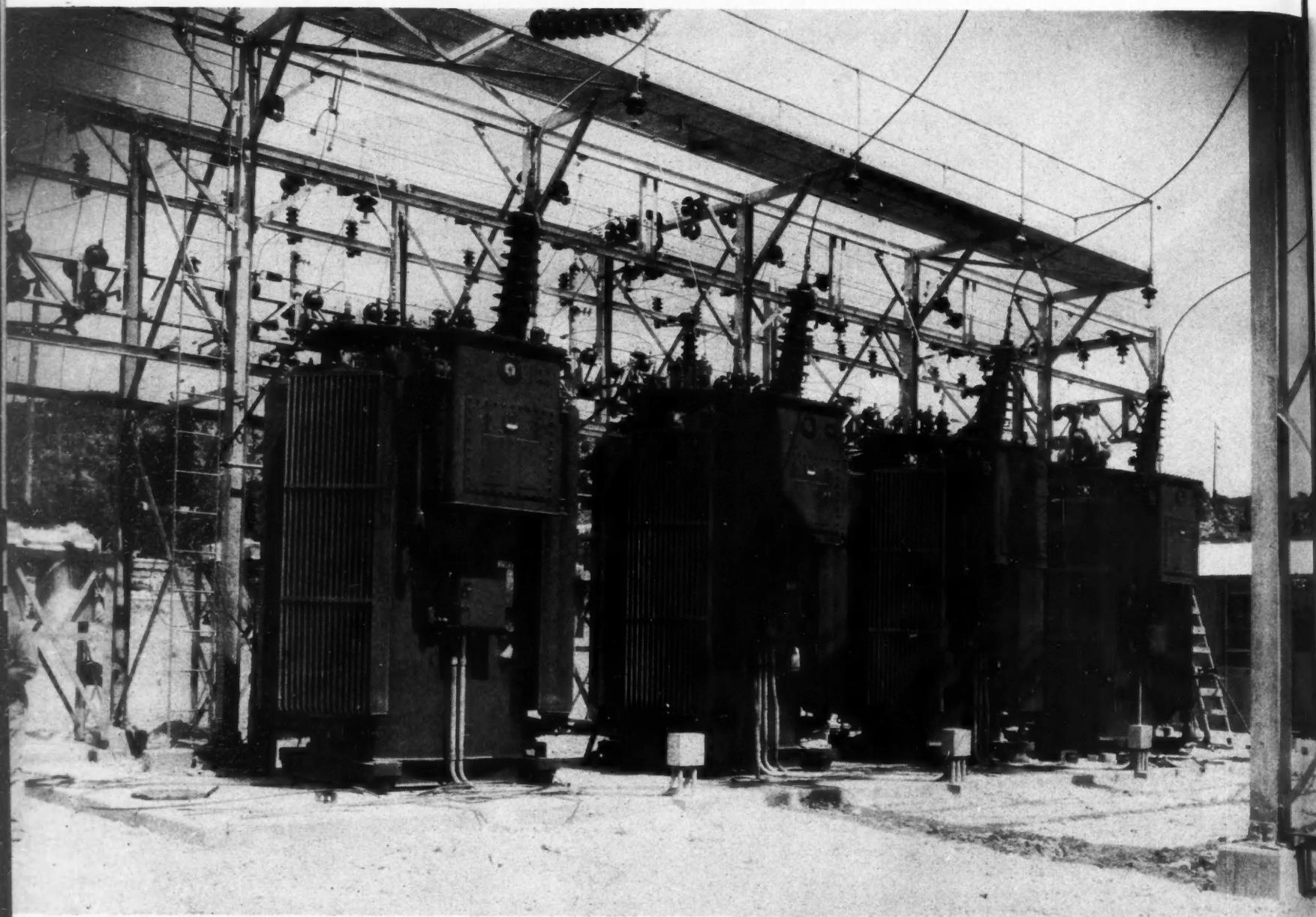
It is our purpose in this series of industrial sections to keep a record of that portion of America's business conversion which has to do with construction, engineering, design, and correlated efforts.

Because "history is too close to us" and a generalization is impractical, the record is being kept in terms of individual companies and organizations which, in doing outstanding work, typify all other leading companies. This section deals with the work of the C. D. Draucker Company of Los Angeles, an electrical contractor which is doing a huge volume of needed war work.

This war, especially on the home front, requires the transmission of a huge volume of electrical power over a wide area . . . and facilities for transmitting this power are often needed concurrently with the decisions setting the places where the power is to be provided. Consequently electrical contracting companies doing government war work are required to perform in terms of speed and of solving on the spot problems which are peculiar to war construction and needs. Such work requires complete facilities and highly trained technical personnel.



Pole power line work carrying power to a U. S. Navy Ammunition Depot deep in the Nevada desert.

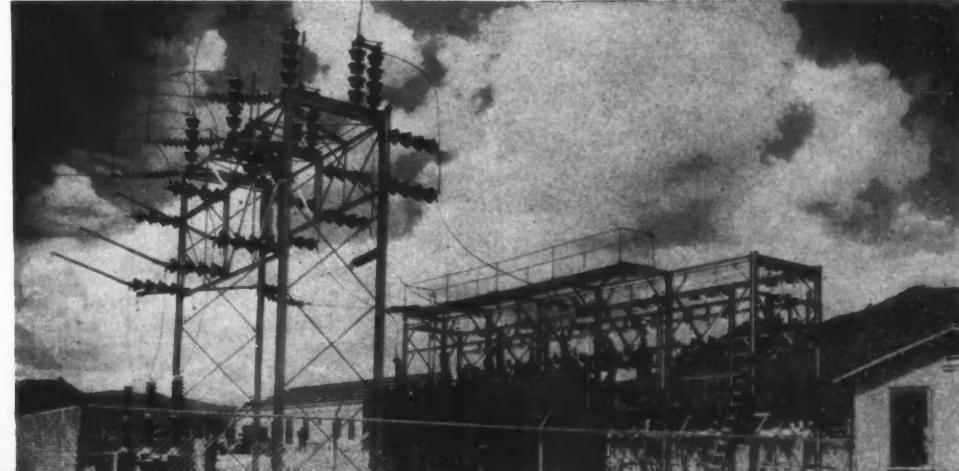
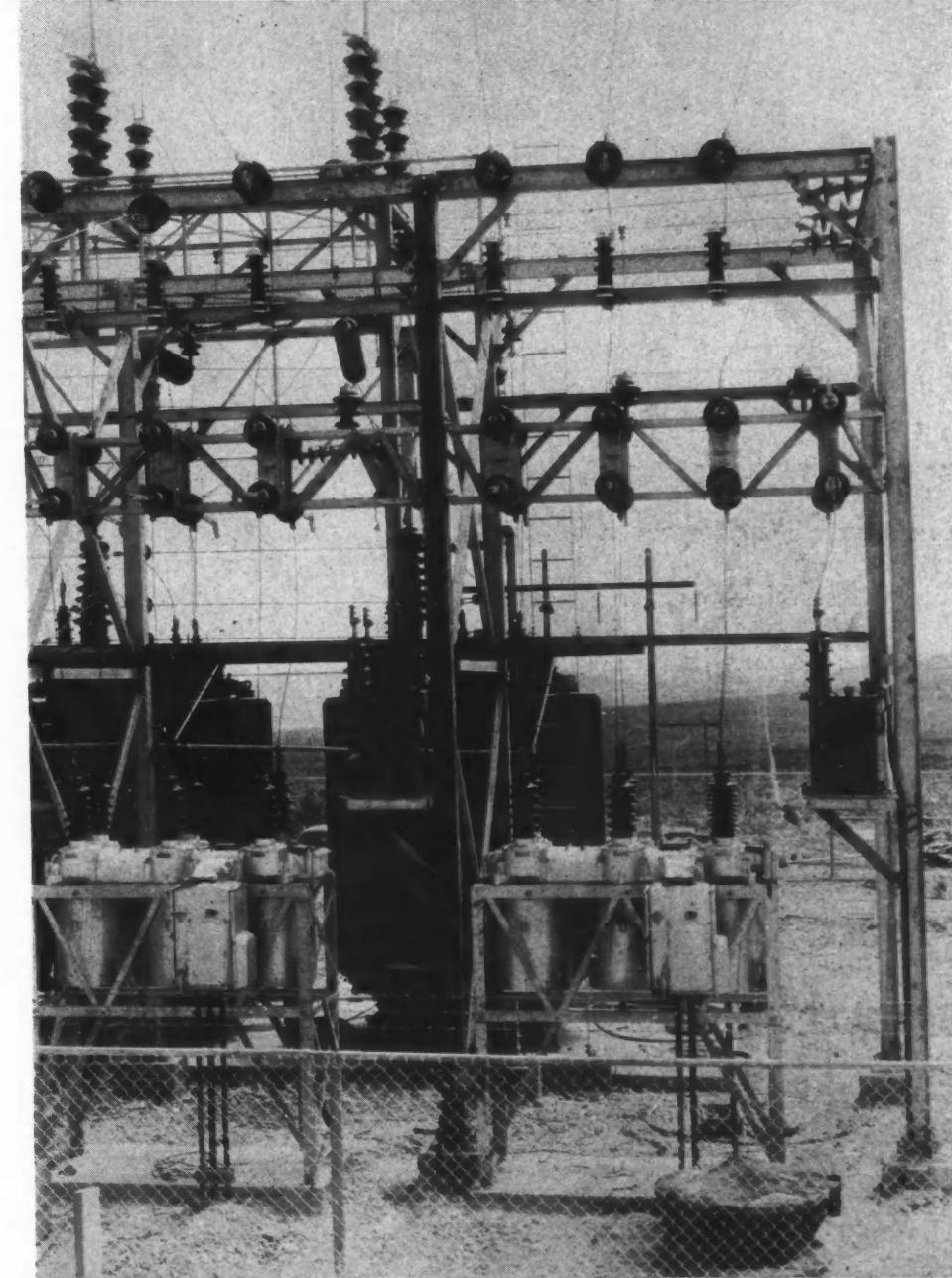
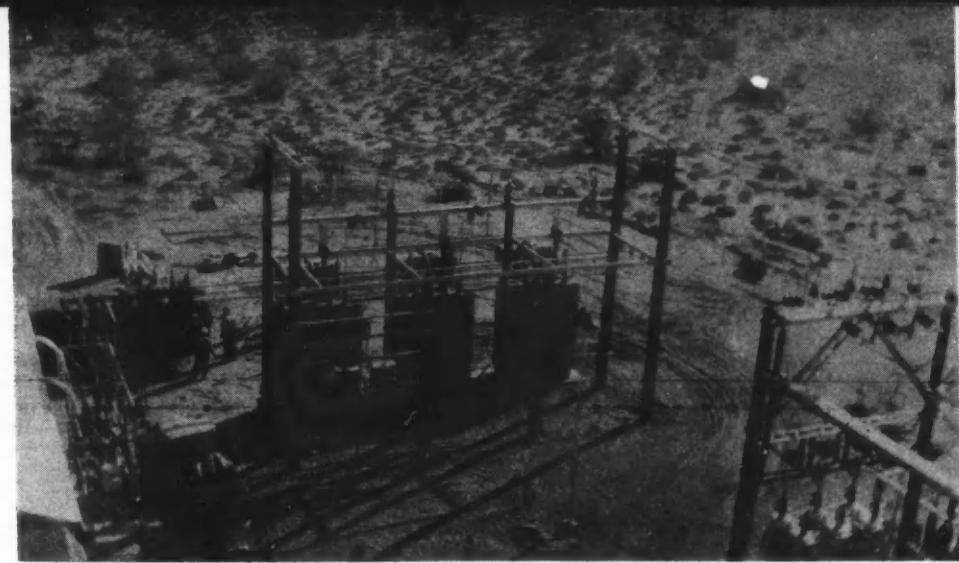


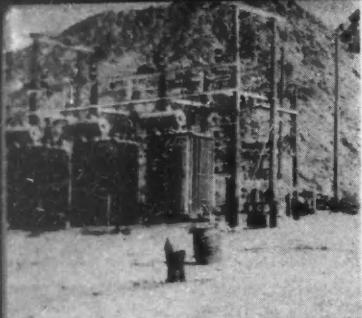
The pictures on these two pages show electrical equipment installed at various temporary substations during the construction of the Los Angeles Metropolitan Water District Aqueduct. These substations provided power for boring of tunnels through which the aqueduct runs.

The Draucker organization, over a period of more than 20 years, has built up a background which fits it remarkably well for its present war work. The company has handled in complete detail electrical contracts throughout the West and Middle West from Alaska to the Mexican border . . . it has performed in many far-away and unusual locations, with the result that its technicians are well schooled in the unusual and the difficult problems which are a part of such work.

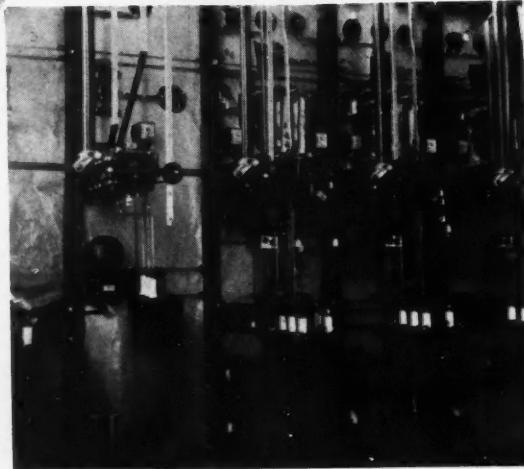
In the pre-war period the company performed on varied contracts involving complete installations for commercial, industrial and public buildings, line construction and substation erection. It has done much work for the Los Angeles Metropolitan Water District. Among its most spectacular peacetime jobs were several complete electrical installations, including night lighting, for oil refineries.

When the United States Navy decided three years ago to expand an ammunition depot in the Nevada desert, the job of installing all power and lighting equipment for powder magazines, projectile magazines and high explosive magazines was given to the Draucker organization. The complete electrical installation and all grounding work



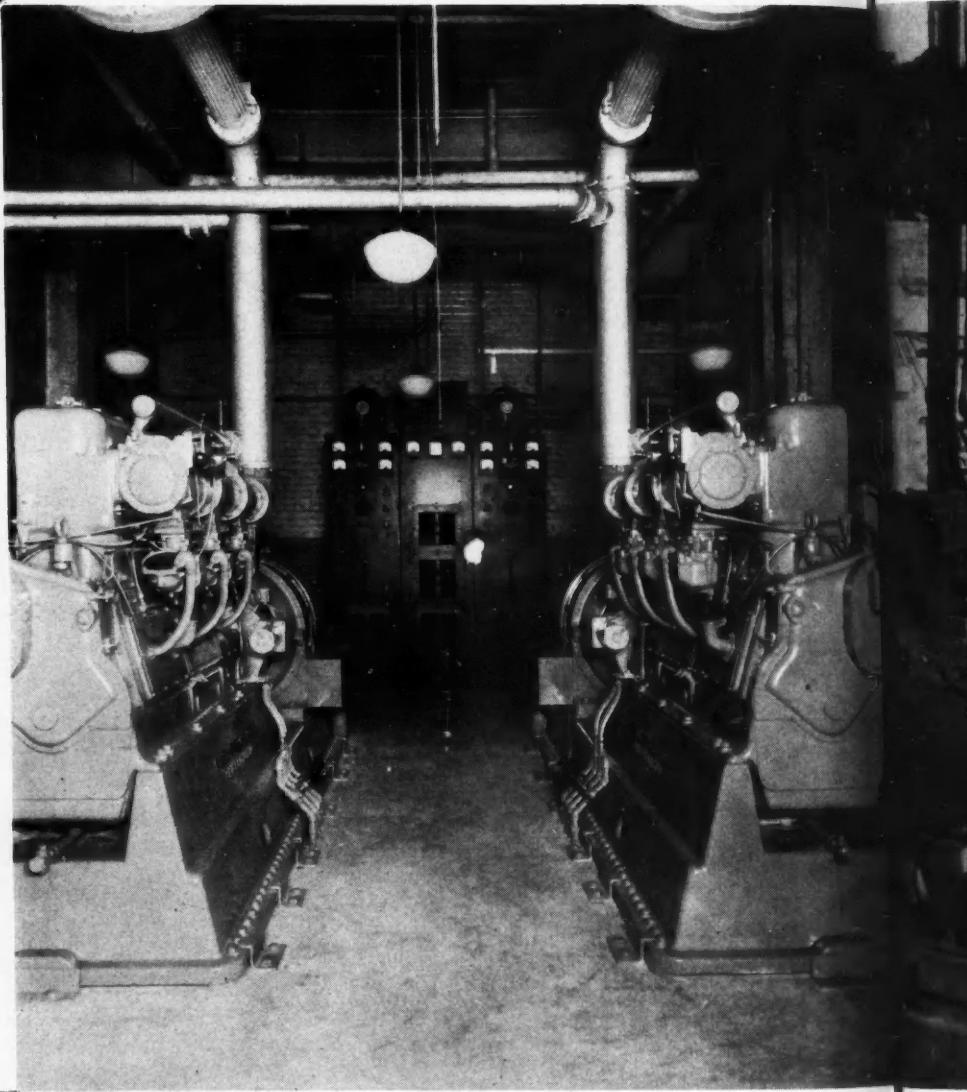


A temporary substation built along the right-of-way of Los Angeles Aqueduct.



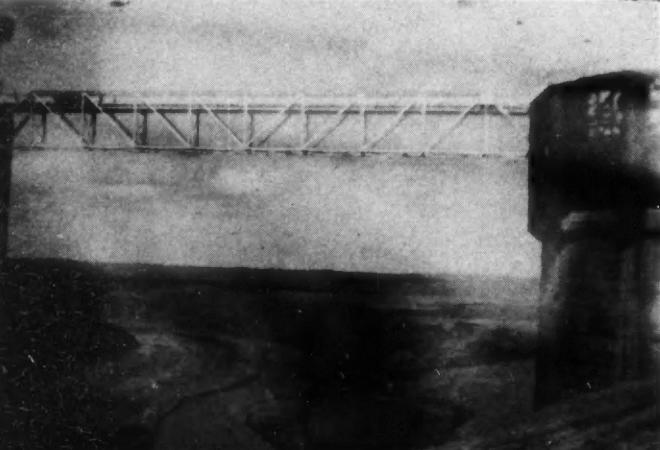
Generator and distribution panel installed at Seward, Alaska.

"Stand-by" units for the Southern California Bell Telephone Company to supply power in base of breakdown.



was turned over to the company. This project, now under way, involves, among other things, the stringing of power lines across great desert spaces and away from roads.

At the ammunition depot every piece of metal, ranging from concrete reinforcing steel to door knobs, is being grounded to remove explosive hazards. This work requires the close attention of highly trained technicians in that

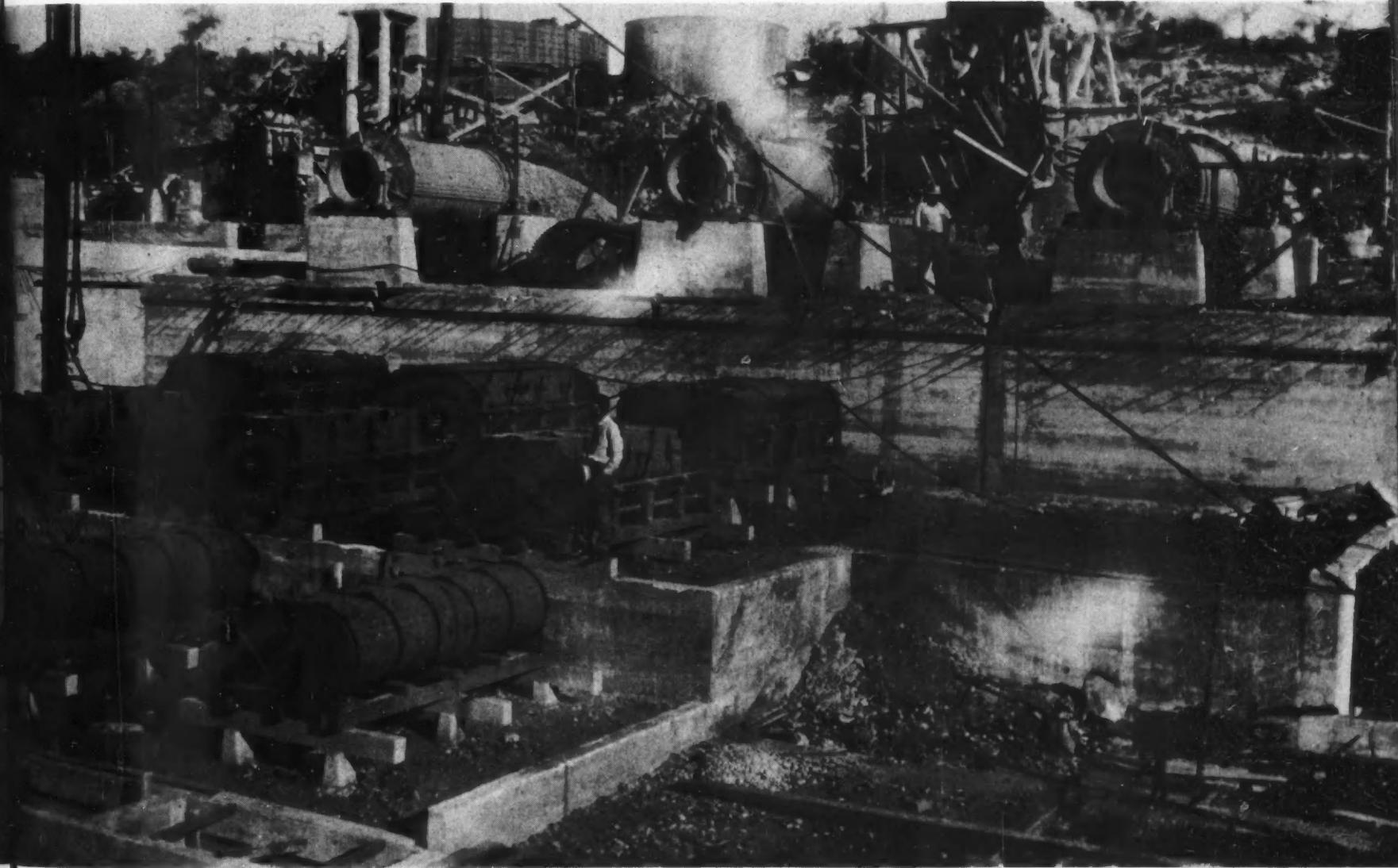


Electrically operated power cranes and gates for a huge spillway in Nebraska . . . one of many Mid-western projects.

the slightest error either in judgment or technical decision could produce disastrous results. This navy installation includes 240 steel masts, each weighing approximately a ton, for the lightning protection of the grounds around the navy buildings.

Among earlier projects handled by the firm were the installation of 18 substations between Hayfield and Parker Dam, for the Metropolitan Water District. This meant moving 15-ton transformers by

multiple-tractor power over desert hills before roads were built, sometimes at the rate of only 200 feet a day. Each of these substations was located at the portal of a tunnel which was to be bored. The substation provided power for the boring. At one point the entire top of a rock hill had to be blown off before the substation could be installed. Another unique and difficult job was the installation of a pumping plant at Indian Gardens, in the Grand



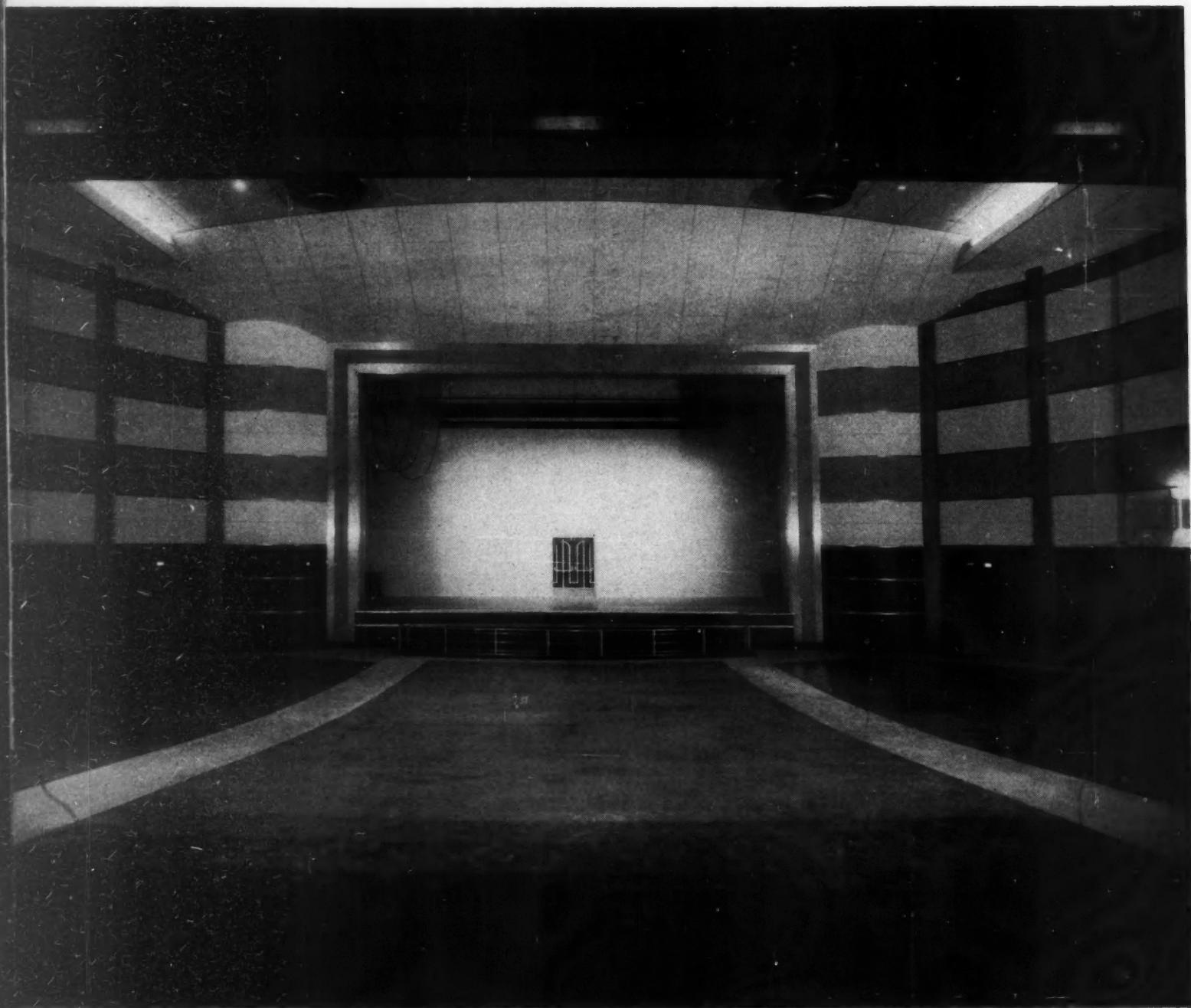
Roll mills and flotation facilities at Burnett, Texas, operated throughout with electric power.

Canyon. This plant serves the town of Grand Canyon, into which a trainload of water formerly was shipped each day. At Indian Gardens the equipment was lowered into the canyon by a series of three high lines, the first more than a mile long.

With four 60-horsepower pumps operating simultaneously, the plant delivers 140 gallons per minute, against a static head of 1,300 pounds.

Another recent contract, of less spectacular nature but equally exacting, covered complete electrical work in the United States Veterans Administration auditorium at Sawtelle, California. Others embrace the new Richfield Oil Company refinery, a power plant at Seward, Alaska, a generating plant and lines at the Dale Lake plant of the Desert Chemical Company, and at the new Los Angeles plant of the Mission Dry Corporation.

The larger proportion of the men comprising the installation and electrical crews of the Draucker organization have been employees of the company for many years—and the combined electrical engineering experience of the executive staff, if individually added together, would antedate the discovery of electricity by Benjamin Franklin by many years. A complete engineering department is maintained in Los Angeles, and it is equipped to provide fast and efficient service.





These two pictures show the interior of the auditorium at the Sawtelle (California) Soldiers' Home.

Although much of the company's war work is of such nature that details on it cannot be released, it has performed on contracts for the Bureau of Yards and Docks, U. S. Navy; Construction Quarter-master, U. S. Navy; Bethlehem Steel Corporation, Shipbuilding Division; Southern California Gas Company; Texas Oil Company; Shell Oil Company; Southern California Bell Telephone Company; C. F. Braun; Los Angeles Board of Education; Consolidated Steel Corporation; William P. Neil, Ltd., general contractor; U. S. Rubber Company, and McDonald Engineering Company.

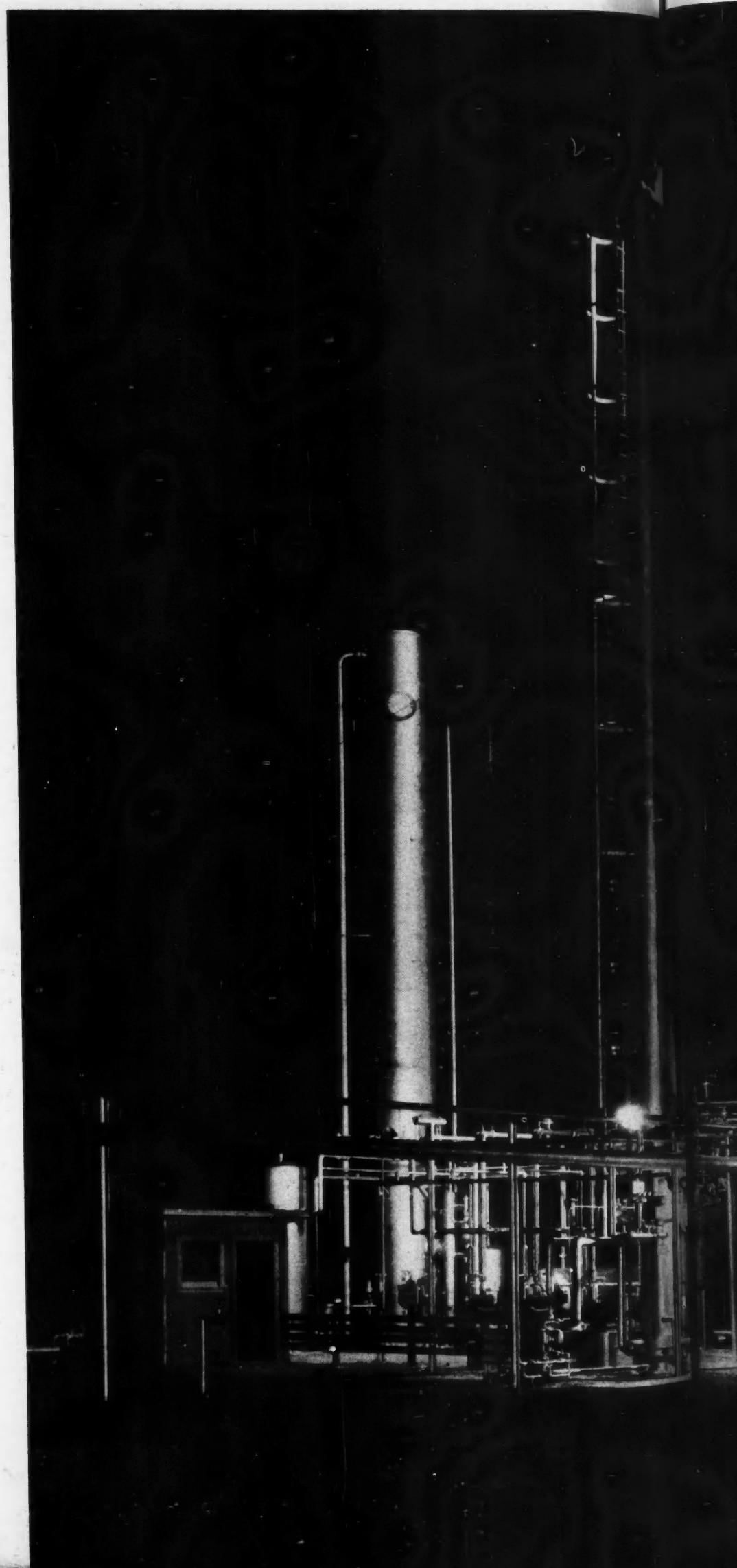
The company is headed by C. D. Draucker, president and general manager, and Louis Mackey, vice president and general manager. Both are among the outstanding electrical contractors and engineers in the West.

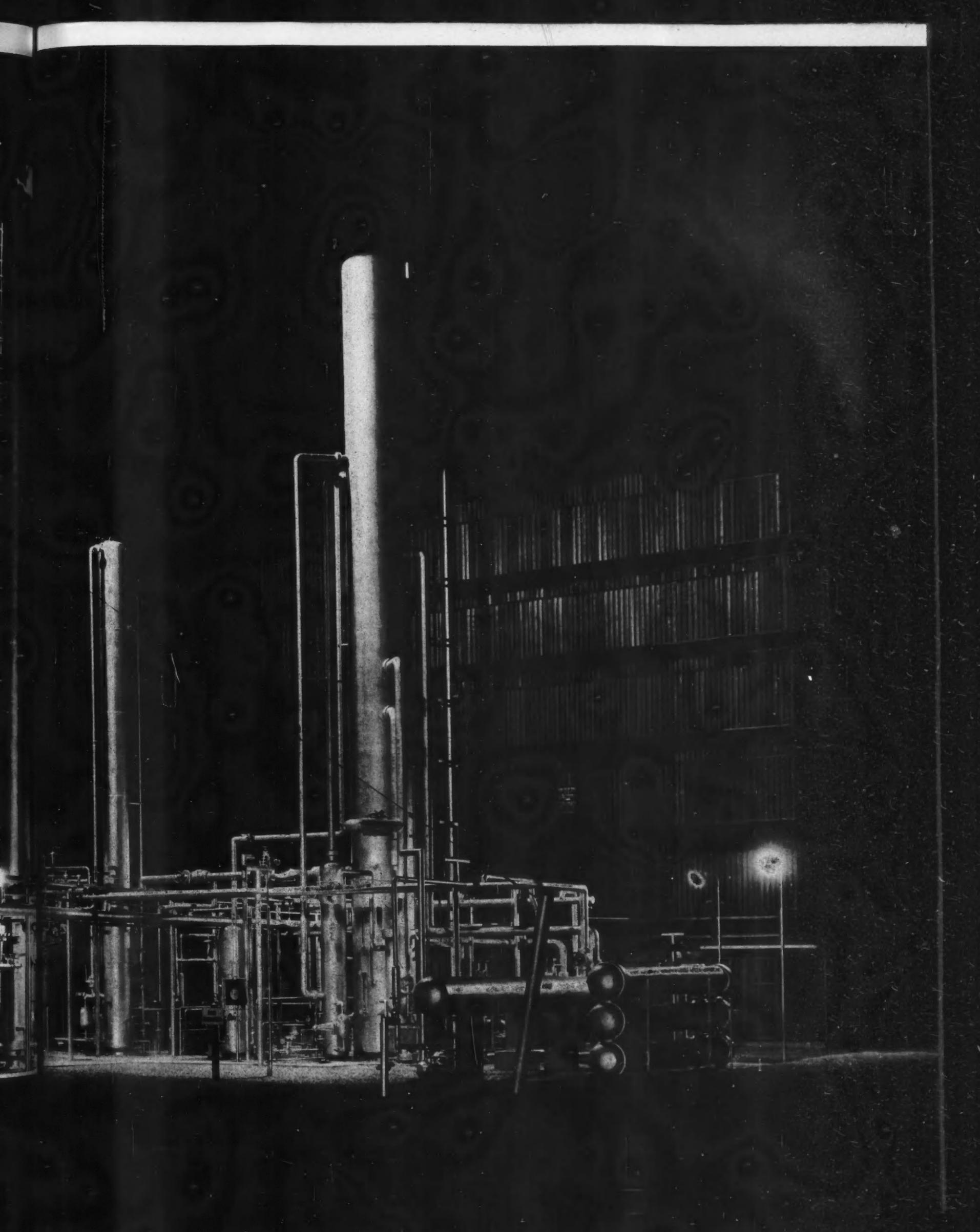
LIGHTING OIL REFINERIES

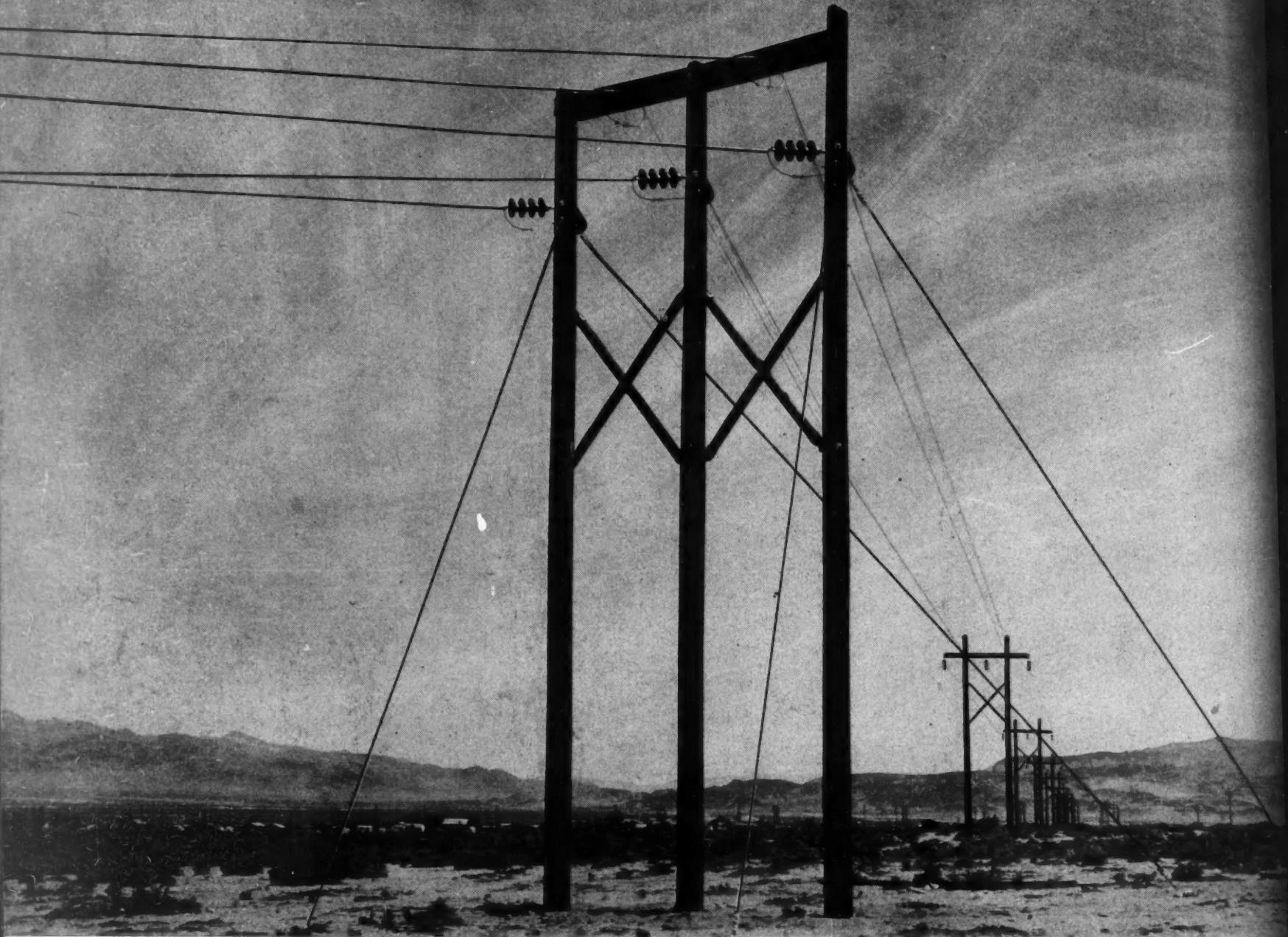
The nature of their use demands that the best possible lighting be provided for oil refineries.

Inasmuch as such plants are largely out of doors, great areas must be provided with light sufficient to read small dials, check gauges and make minute control changes. Therefore, only after close study can such lighting be properly installed. All lighting must be explosion-proof.

This plant is exceedingly well lighted by the Draucker Company. It was constructed by Parkhill-Wade.







POWER ACROSS THE DESERT

The mechanical aspects of the present war require a huge volume of electrical power—and some of it must be transmitted over great arid wastes. Such is the case in throwing up power lines to supply the U. S. Navy Ammunition Depot buried in the Nevada desert. This power line is built to withstand all types of weather, including heavy snow and high wind. It carries a sufficient volume of power to completely light an average town of 30,000 people.

